

F I F T I E T H   Y E A R

# MUSICAL COURIER

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NEW YORK, SATURDAY, JULY 6, 1929

WHOLE NO. 2569



Giuseppe Danise

Baritone

Ravinia Opera, June 22 to September 2  
San Francisco Opera, September 12 to September 30  
Los Angeles Opera, October 1 to October 14  
Metropolitan Opera, October 28 to April 19, 1930

# MAAZEL

## Russian Pianist

### now touring Europe

#### ITALY

10 Concerts

MILANO. "Maazel dominated with absolute virtuosity, making the very pulse of the public vibrate to his every emotion. His inspired interpretations left no feeling untouched, the ethereal effects being as warmly admired as his most tremendous moments of powerful sonority. He held his hearers, (a very distinguished audience), spellbound. Stupendous in Liszt, his demoniacal agility and colossal power, were a revelation. He finished amidst the wildest enthusiasm."—*Frederico Candida, Musical Digest*.

"Maazel possesses superior qualities of technic and interpretive ability, in fact he is one of the most notable personalities among modern virtuosi."—*Il Secolo*.

ROME. "Maazel revealed himself as a pianist of great schooling and serious style, to which he unites sentiment and a real love of his art. He disdains small effects and prefers the grand line, which distinguishes him from other pianists."—*Musica*.

TORINO. "Maazel's interpretations compel the serious attention of critics. His technic is ripe and secure, but what is more important is his innate profundity and native ability."—*Gazzetta del Popolo*.

BOLOGNA. "The superlative qualities of touch and radiant coloring revealed by Maazel in his debut here appeared even in greater light at his second recital. He possesses great charm and agility, yet his playing can be exceedingly powerful."—*L'Avenira d'Italia*.

"Maazel imparts a nobility to his playing which honors him. We allude above all to his Mozart which was played with an exquisiteness and inexpressible grace. He is indeed a triumph of his art."—*Il Resto del Carlino*.

#### HOLLAND

23 Concerts

At the demand of enthusiastic audiences, the usually strict "no encore" ruling was twice broken at orchestral concerts at Leiden and Haarlem.

AMSTERDAM. "Maazel is more than a virtuoso. He played most beautifully, in fact, his superior playing of Chopin is hardly surpassable."—*Maasbode*.

"A subtle touch, purity of tone and a great deal of beauty dominated the interpretation of the Grieg Concerto as presented by Maazel before an enthused audience."—*De Telegraaf*.

THE HAGUE. "This young Russian pianist is endowed with tremendous technical powers, unusual insight and deep feeling."—*Het Volk*.

ROTTERDAM. "Maazel's playing startles one by its fine and beautiful nuances. He has extraordinary powers which are revealed by his perfect command of his instrument."—*Nieuwe Rotterdamsche Courant*.

"Maazel displays the perfection of an enormous technic and his interpretations were filled with deep passion."—*Maasbode*.

HILVERSUM. "Maazel's technic is astonishing. His rendition of the Chopin numbers was full of delicacy and depth, the Etudes especially were masterfully handled, full in conception and finesse."—*Groei en Lewander*.

"Maazel is undoubtedly one of the best technicians of the day. His interpretation and handling of the Beethoven, at once lucid and subtle could serve as a model of Beethoven as Beethoven should be interpreted. There apparently exist no technical difficulties for Maazel. He tosses such things off with amazing ease and brilliancy. The audience responded most enthusiastically to the fine work of the eminent Russian artist."—*Barnische Courant*.

HAARLEM. "Maazel is a pianist of over-awing virtuosity."—*Haarlem Dagblad*.



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ANNA HAMLIN, (at the extreme left), American soprano, photographed with a group of friends on the top deck of the S. S. America on her recent return from Europe. Among those with Miss Hamlin are Captain Fried and (left to right) Mrs. George Hamlin, the soprano's mother; Mrs. H. H. A. Beach, well-known American composer-pianist; Alice Morrow, aunt of Mrs. Charles Lindbergh, and Mr. Carlson, who was returning after having spent fourteen months in Greenland with the Geological Expedition from the University of Michigan.



LILLIAN CROXTON, coloratura soprano, who recently returned to New York after a Mediterranean cruise. Mme. Croxton added another success to her already long list when she appeared at a concert given on the S. S. Empress of Scotland and sang an aria from La Traviata. She was enthusiastically received. Mme. Croxton is at present spending the summer at the Westchester Biltmore Club with her husband.



TWO COMPOSER FRIENDS.  
Percy Grainger and Cyril Scott on the beach at Pevensey Bay, England.



JOYCE BANNERMAN, soprano, who met with outstanding success when she appeared as soloist at the Cleveland Music Festival on June 18. Miss Bannerman sang the Pace, Pace, Mio Dio aria from Verdi's La Forza del Destino and also a group of songs by the American composers, Rogers, Kramer and LaForge, and in all of these numbers she was so well received as to give real evidence of the hearty esteem in which she was held by the Festival audience. The critics, too, were enthusiastic, the Cleveland Press noting that she displayed a soprano voice of vibrant power, and the News that she has a most pleasing voice and sang the Verdi aria beautifully, making a fine impression which she even further improved in other groups of songs. (Photo by Strauss-Peyton)



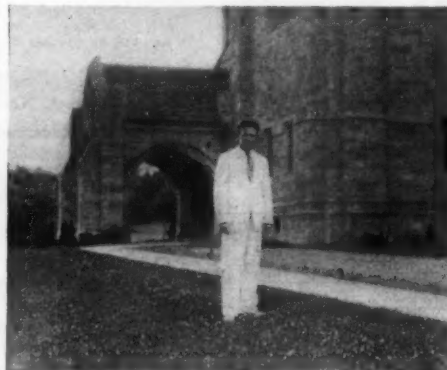
ROSE MAY KUNST, a Perfield exponent of Mt. Vernon, N. Y., who presented some of her pupils in a piano and musicianship recital on June 8. Among those participating were: Sylvia Weisser, Roma Fox, Lionel Kunst, Shirley Levine and Phoebe Kunst. The work done by the youngsters reflected much credit upon Mrs. Kunst, who is shown here with her class.



GIOVANNI MARTINELLI, arriving here following recent successes in Rome and Milan, and including a visit to his parents in Montagnana, Italy. The tenor opened the Ravinia Opera season on June 22.



AMY ELLERMAN Calvin Cox and (center) their artist pupil, Irene Dunne, under contract with Ziegfeld for the leading part, Magnolia, in Show Boat. Reports state that Miss Dunne has been a sensation in Boston; from there she goes to Europe, and to Chicago in the fall.



E. ARNE HOVDESVEN, organist of the Mercersburg Academy of Mercersburg, Pa., whose summer organ recitals, given each Sunday at the beautiful Gothic Academy Chapel, attract large audiences which include tourists from all parts of the country.



## Vienna Festival Weeks Lack Festive Spirit

Average Good Performances at the Opera But No Novelties—Actors in Reinhardt Production Strain Their Voices in Hopeless Efforts to Be Heard—Lauri-Volpi and Gigli Score Great Success at Post-Festival Performances—De Kreszes Introduce Successful Series of House Concerts

VIENNA.—"Festival Weeks" are the prevailing summer fashion in all Europe's tourist-greedy cities—and which European town is not tourist-greedy? Obviously Vienna, which is made of the stuff to attract culture-hungry travelers, could not be missing from the list. So while last year's Festival Weeks—with the premiere of Strauss' Egyptian Helena as the raisin in the pie—were a trial performance, this year's were to be the real thing. And copious publicity was lavished on the enterprise.

Obviously, again, a music festival here would center around the Opera. And what were the wonderful attractions which the Staatsoper offered? Just the same kind of productions which it gives all year round. Often good, more often brilliant, and always better than those any other German-speaking opera has to offer. But "festival"? The one novelty promised will come off two weeks after the Festwochen are over; and at that it will be no novelty, but a performance of Johann Strauss' A Night in Venice, in the same arrangement which Erich W. Korngold made for and successfully produced at the Theater an der Wien a few years ago.

The one and only sensation of this post-festival festival is to be the presence of Hubert Marischka, Vienna's popular operetta actor and manager, at the Staatsoper—the sacred boards of which, incidentally, this popular idol has trod on previous occasions. Mme. Jeritza is to sing a leading role; but we have also heard her sing operetta before.

### THE UBIQUITOUS MAX

So much for the operatic productions. The dramatic trump card of the festival was a production by Max Reinhardt. Somehow this clever man manages to run festival performances, "under his own personal stage direction," simultaneously in Vienna and Berlin, at the same time preparing those for Munich and Salzburg. A genius apparently defies all physical laws. This one arrived in Vienna three days before the opening performance and rushed back to Berlin immediately after it. "Reinhardt festival!" And what did he produce? Berlin got his new, modernized version of Johann

Strauss' Fledermaus. For Vienna he gave a rehashed production of Büchner's Death of Danton, as done in Berlin eight years ago and in New York last season. And lest some visitors from Southern Germany might be attracted to Vienna, he schedules the same play, with the same cast, for his forthcoming Munich "festival."

Büchner's play, based on dialogues of a decidedly philosophical trend, is not a happy vehicle for an open-air show. Reinhardt planted it in the courtyard of Vienna's City Hall, where it looked impressive, but where the actors, though trumpeting at the top of their voices, remained unheard. Most of them suffered from bad throats by the end of the second performance as a result of the vocal strain and cold weather. The mass scenes were, of course, overwhelming, according to the infallible but now well-worn Reinhardt recipe. There was the same crescendo laughter which we have heard coming and going for eight consecutive years in Everyman at Salzburg, and again the voices of invisible actors shouting impressively from the nooks and corners of the building.

### TEN THOUSAND DANCERS IN VIENNA'S STREETS

Many had counted for the real thrill of the festival on the big pageant staged by Rudolf von Laban, the Austrian who has come to be hailed as the apostle of modern Germany's "new" dance. The vision of tens of thousands of people dancing through the broad, tree-bordered Ringstrasse to the sounds of music emitted from huge, rolling loud-speakers promised to be fascinatingly bizarre. What materialized was, alas! less exciting. The loud-speakers revealed themselves as soft-speakers, and even the composers who had supplied the music—Krenek, Max Brand, Julius Bittner and Egon Wellesz—were at a loss to recognize their own tunes. A few jazz bands and orchestras were there to reinforce their mechanical colleagues, but they were unable to supply the requisite amount of musical stimulus which is indispensable to the success of a pageant.

Laban's taste and artistic gifts told, of course, on many a beautiful group. Much was artistic, much amusing. Vienna's entire choreographic fraternity contributed to the effort and the natural beauty and grace of Vienna's youth did the rest. Each of Vienna's Trade Unions had contributed a group toward what was indeed a marching Trade Fair. Particularly amusing was the group of the hairdressers who carried, on a huge silver charger, a tremendous, modernly coiffed head, faintly reminiscent of Salome's John the Baptist. Enthusiasm reigned when a group of lovely girls performed Austria's real national anthem, The Blue Danube. Indeed, the pageant in general was at its best where it yielded frankly to the Viennese element, minus any attempt at being, or seeming, cerebral and "modern."

### PUBLIC SERENADES

The Viennese Philharmonic, which local patriots love to proclaim as the best orchestra (Continued on page 10)

## Third Handel Festival Takes Place in Halle

Interesting Works by Handel's Contemporaries Introduced

HALLE.—The third festival of the German Handel Society, founded a few years ago, was held in Halle early in June. Less interest in it was evinced this year than previously, for the height of the Handel revival has been passed and all the Handel works produced—including Julius Caesar, L'Allegro ed il Penseroso, the magnificent setting of Psalm 68, Let God Arise, and some smaller works—were all more or less well known.

The novel feature of the festival was the revival of several once celebrated but now

obsolete contemporaries of Handel. J. A. Hasse, the most admired composer of operas until about 1760, was represented by his passion music, I Pellegrini al sepolcro di nostro Signore, a most remarkable and beautiful piece of vocal writing. Telemann's dramatic solo cantata, Ino, is no less remarkable for the masterly handling of its material than for the freshness of its melodic invention. It never once gives a hint of the astonishing fact that Telemann wrote it at the age of eighty. Some of the famous chamber duets of A. Steffani, some piano pieces by Purcell and arias by Reinhard Keiser, the musical genius who preceded Handel in Hamburg, were also included in the programs.

H. L.

## Seventh Brahms Festival a Great Artistic Success

Jena Provides Lovely Setting for Beautiful Concerts—Ossip Gabrilowitch a Welcome Guest

JENA.—The seventh festival of the German Brahms Society took place this year in the quaint old university town of Jena. The surrounding green mountains, the city's fine gardens in the full splendor of glorious spring days, and the jolly student atmosphere which prevailed made an exceptionally attractive setting for the performances.

Not only wonderful music, but also interpreters of the very first order were invited to take part. They included such artists as Ossip Gabrilowitch, who appeared here in the role of pianist and scored a great success; Bronislaw Huberman, one of Germany's favorite violinists, and Karl Erb, widely acknowledged as Germany's most eminent Lied singer. The orchestral concerts were in charge of Wilhelm Furtwängler and the Berlin Philharmonic, who acquitted themselves of their task in a most efficient and enjoyable manner, while choral and chamber-music organizations of the rank of the St. Thomas Choir from Leipzig and the Klingler Quartet from Berlin gave of their best.

### REPRESENTATIVE PROGRAMS

The five concerts of the festival were representative of the composer's weightiest



Photo by Eugene Hutchinson

### MARIE MORRISEY,

contralto, who has fulfilled many important engagements this season and who already has been booked extensively for 1929-30. This year Miss Morrisey sang at the Cincinnati and North Shore festivals and also appeared in New York and Chicago in concert and recital.

works. The most monumental among them was the Requiem, in which the soloists, Mia Peltenburg and Kurt Wichmann, distinguished themselves, likewise the combined choral forces of Jena under Rudolf Volkmann. Other works included the second and fourth symphonies, the Haydn Variations for orchestra, the Tragic Overture, the D minor piano concerto, the second string sextet, the B minor trio, the F major string quintet, motets for a mixed chorus and some songs for tenor voice. The performances left a deep impression on the numerous festival visitors, many of whom were from America.

H. L.

## German Bach Festival Features St. Matthew Passion Complete

Jubilee Performance in St. Thomas' Church—First Performances of Two Beautiful Vivaldi Works—Also a Bach Premiere

LEIPSIK.—The New Bach Society's choice of Leipzig as the seat of this year's festival was a particularly happy one. No better setting than this city, steeped as it is in Bach tradition, could have been found for the jubilee performance of the St. Matthew Passion. And under the direction of Karl Straube, in Bach's own St. Thomas' Church, the performance of this monumental work in its entirety, two hundred years after its original production, formed the climax of the festival.

The Gewandhaus chorus and orchestra gave admirable proof of their complete familiarity with it, and soloists of the rank of Karl Erb (Evangelist), Max Kloos (Christus), Anny Quistorp and Frieda Dierrolf maintained the exalted festival atmosphere to the end.

### MODEL PROGRAMS

Preceding the Passion there were two chamber music concerts, an orchestral and an organ concert which were patterns of program-making. Their performances, too, were in every instance worthy of a festival. Two "premieres" of works by Vivaldi, in whom Bach was known to have been intensely interested, were greeted with the greatest pleasure. One, a concerto for two "corni da caccia," two oboes, a violin concertante and string orchestra, must, with its wealth of ideas and sumptuous tone colors, be classed among the leading concerti grossi.

The second "new" Vivaldi work was an exceptionally finely chiseled concerto for violin with a distant echo violin and string accompaniment. Although it is constructed on the lines of a concerto grosso, it contains no complicated counterpoint but depends entirely on beautiful tonal effects, which were achieved in the highest degree by the inter-

preters of the work, Edgar Wollgandt and Carl Münch.

### A NEW BACH SONATA

Another high spot in the series of musical peaks that made up the festival was the chamber music program played by Adolf Busch and Rudolf Serkin. This contained another previously unknown work, namely Bach's G major sonata for violin and continuo, which was recently discovered in a private collection in Eisenach. Both artists played with an unsurpassable mastery, thus helping the work to a stormy success.

From among the wealth of enjoyable events Karl Hoyer's deeply impressive Organ Hour in the Nikolaikirche also deserves particular mention. The weekly motet singing in the Thomaskirche with organ performances by Günther Ramin, and a special festival service with the rich musical liturgy of Bach's time were delightful supplements to the concerts proper.

### RARE BACH DOCUMENTS

The city of Leipzig took a lively part in the activities of the festival. Following the cantata performance the municipality gave a great reception to all the festival guests in the new Town Hall. The Municipal Historical Museum together with the Leipzig City Hall exhibited an extremely valuable collection entitled The Leipzig Thomas Cantors, which included scarcely known documents from the time of Bach's service as a city official.

During the festival the new Bach vault in the Johanneskirche was given over with special ceremony into the guardianship of the New Bach Society. Bach's sarcophagus now stands together with that of the poet, Gellert, in a room which will undoubtedly become the objective of many a Bach pilgrim.

ADOLF ABER.



HAROLD BAUER,

who arrived recently on the SS. Berengaria after a short European tour during which he gave two recitals in Paris and two in London. Mr. Bauer will spend the entire fall and winter in America, his season opening at the Washington Festival at the Library of Congress on October 9. (Photo by Bain News Service.)



# IMPRESSIONS OF ART IN EUROPE

By Percy Grainger

Article 2 (Continued)—Sweden and Norway (March, 1929)

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THE extent to which the public in Scandinavia exults over and enjoys its native creative geniuses, while they are still alive, is in pleasing contrast to what happens in many other lands. A stranger to the art of music arriving in some great city in Great Britain, America or Australia, observing that the bulk of the serious music scheduled for performance is the product of foreigners, most of them long dead, might be justified in thinking of the art of music as having its roots in other times and places (in spite of the fact—which our stranger would, however, have no means of knowing—that the English-speaking countries produce more original, serious, masterly, influence-exerting creative geniuses than most other countries today).

Arriving in a Scandinavian capital he would get a very different impression; he would think of music as having its roots here and now (as well as elsewhere and elsewhere), for he would notice that some of the greatest drawing-cards, in the musical life of the city, are local, living, native creative artists, to whose music whole programs are devoted.

I arrived in Oslo one day too late to hear the last of several successful, hall-filling performances of David Monrad Johansen's great choral work based on the *Völuspá* (old mystical poem from the Icelandic "Edda"), but not too late to sense the artistic sensation it had created.

My three days in Oslo, however, were crowded with other offerings of native art: a whole concert of the Philharmonic Society given over to the orchestral works of Johan Halvorsen, the composer conducting (looking like some great viking chieftain—haughty, burly, great-bearded, his head thrown back, his eyes flashing); a recitation-program by the poet Herman Wildenvey; a farcical play in the peasant language entitled *Friarlek paa Liland* (Wooing-antics at Liland farmstead) at the Norwegian Theatre, acted with sparkling humor and trenchant characterization—always funny, never stupid; and some fragrant, sweet, rural village tunes (Seks gamle Bygdeviser fraa Lom) set with unmistakable genius by Sparre Olsen (a new name) and deliciously played by that sterling, high-minded young Norwegian pianist, Mary Barratt-Due.

Not since Grieg have I heard any Norwegian composer display such rich originality as this young man—despite his obvious indebtedness to the harmonic innovations of Cyril Scott and Frederick Delius. But prudence to influence does not preclude originality; in fact one is almost tempted to say that the greatest originality (such as Wagner's) consists largely in the ability to devour and use all styles, all influences, to one's own ends. In these little settings (which may be used either as songs or as piano pieces) Sparre Olsen has certainly captured the glory and the wistfulness of "the great open spaces" and matched in his tangy harmonies the meaty concentratedness of the texts, which abound in gems such as this—as tense as any Chinese poem:

Leirungs-valley is big and wide  
With all its bogs and marshes.  
There I have wandered many a day  
And called to my cows and bull-calves

Johan Halvorsen (best known outside his native country by such early works as his "Entry of the Boyars" March) is that enviable type of composer that deepens and mellows as he ages. Always musical to the core, always a skilful orchestrator, his inspiration has steadily grown in majesty and subtlety, so that now, in his early sixties, he is writing his most significant works. His third symphony, completed only a few months ago, is a stately and masterly composition, based on warrior-like themes of much pith and character—much of it clanging and glistening like steel armor. Other passages, woven in clinging, vibrating sonorities, glow with a balmy, kindly warmth like Northern summer sun on purple heather. A manly and tender heart beats through the whole work. An earlier number of his, given on the same program, the *Fossegrimmen* (The Goblin of the Torrent) Suite (based on Hardanger-fiddle dance-tunes) is a triumph of compositional virtuosity. It is a proof of the sturdy originality possessed by both Grieg and Halvorsen that each has produced such utterly different results in dealing with the selfsame peasant-dance material. Halvorsen's *Fossegrimmen* Suite (like the final march from Ippolitoff-Ivanoff's Caucasian sketches and Rimsky-Korsakoff's Spanish Caprice) belongs to that sparkling, blood-warming type of athletic music that pleases audiences in all countries. It should become a household word on American orchestral programs.

I had long wanted to hear Herman Wildenvey recite his poems. It is small wonder that he is Norway's best-loved living poet,

for he—a sort of twentieth century Robert Burns—combines a profusion of artistic and personal attributes that would ensure his popularity in any land; creative originality, directness and facility of expression, a light but warm eroticism, an out-door freshness of mood, a caressing voice, a sturdy frame, an Apollo-like beauty of face—the true poet-face, Greek-like of feature, but truly Nordic in its dreamy, deepest grey-blue eyes.

Here is a personality shaped by nature and experience to charm audiences as a lecturer no less than as a reader of his poems, for his command of English and several other languages is admirable and his general information on a host of subjects amazing in its range and exactness. This moodful, emotional poet discloses, on examination, a cosmopolitan knowledge of men and lands, an insight into things spiritual and practical, a memory for details and events that prime ministers and men-of-affairs ought to possess—but don't, as a rule.

The son of a farmer near Drammen, in South-Eastern Norway, he brings to his art those robust, generous and warm-hearted attributes that are so often characteristic of the country-born artist. His verse bears out the accidental symbolism of his name (Wil-den-vej = I choose this path), for it is wilful, informal, natural, colloquial.

The following poem, addressed to the Universal Spirit of Life, is typical of the philosophical, cosmic side of his muse:

## LIKE ONE COMING FROM A BANQUET

Like one coming from a banquet,  
—Not intoxicated by feasting,  
But who, as he walks homewards, looks around  
For a guest,  
The guest of honor,  
Who never came to the banquet—  
Thus I now meet many a morning.  
Life itself was the banquet,  
And the guest of honor  
That never arrived—it was You.

Like one bereft and defrauded,  
—Not of anything he owns,  
But of something he secretly yearns for;  
A rare treasure  
That sank to hidden depths  
He cannot envision or reach—  
Thus I now meet my lonely nights.  
In darkness I dive  
For pearls and gems.  
And You were the treasure that sank.

Like one that has emptied his glass,  
—Not craving the poison it held,  
Yet toying with the death that lay in the dregs  
Of the poisoned cup;  
Living on out of sheer spite  
In shifting sunshine and storm,  
Undaunted and undiminished—  
Thus I now go my way and avoid meeting you.  
I mock at the torments  
That come of poison and wine.  
For You were the poison and the wine.

Like one who is afraid of dying,  
—Not for fear of death itself,  
But clinging to life in hopes of seeing once more  
The seed of eternity  
Sprout in the dawn of spring  
As a shoot of the tree of resurrection—  
Thus I now go my way observing life.  
Yet even when fleeing from death  
Towards the dawn of spring there is no escape.  
For You are both life and death!

(Translated from the Norwegian original by Ella Viola Ström-Grainger)

His career has been as romantic as his verse. On his way to America in his seventeenth year he was wrecked on Rockall Island, being one of the few survivors of the "Norge" who, from a lifeboat, saw that ill-fated steamer sink with 800 souls on board. Picked up out of a stormy sea by a Grimsby (England) trawler he proceeded to America, where, after three happy years on farms in Minnesota, he enlisted in the United States Marine Corps, from which body, however, he was soon discharged, in Manila, because of heart trouble. He then worked his way as a sailor from San Francisco to Norway, by way of Central America and the Canaries. Home again in his native land, and fortified with a small sum of money saved in the United States, and with the impress of the New World still fresh upon him, he retired into a lonely valley in Gudbrandsdal in order to work out an urge towards poetry that had stirred within him since his early teens.

Wildenvey must thus be classed (with Frederick Delius, Masfield, Knut Hamsun, etc.), among that ever-growing number of European geniuses whose artistic energy was stimulated, and whose artistic style was colored, early in life, by contact with the freshness and hopefulness of the New World. It is easy to guess that much of the unrehearsedness, directness and colloquialness of his verse is traceable to such an influence. (The liberating, informalizing trend of all the young Anglo-Saxon democracies is making itself increasingly felt in the arts, no less than in economics, all over the world.)

Six months after his retirement to Gudbrandsdal, Wildenvey's first book of verse, *Nyinger* (Bonfires) appeared—youthful in spirit, but esthetically ripe with that mysterious perfection possible to youthful genius.

Almost immediately our poet found himself famous, a national idol.

His subsequent career is an illuminating example of that aforementioned cultural materialism with which art-loving Scandinavia knows how to watch over the material welfare of its native geniuses—being content to leave the matter of spiritual, artistic and moral welfare in the hands of the geniuses themselves, realizing that what creative artists need from the outer world is unconditional love and support, not criticism

## Dusolina Giannini's Conquest of Europe Finds Her as Successful Abroad as in America

Delighted With Prospect of Australian Tour

On the eve of her departure for Australia, Dusolina Giannini was the most enthusiastic creature imaginable. After having had a taxing season of concert and operatic appearances Miss Giannini's aim, one would imagine, would be to rest and get away from the thing that is known as "her profession." Instead one found a nature bubbling over with the desire to conquer unknown lands, and to give of her best in accomplishing her aim.

Miss Giannini is the type of person who always gives of her best, as those who have

and "competitive selection," if they are to bring their gifts to the fairest blossoming.

Wildenvey, like all other originators, has, of course, had his troubles, conflicts and setbacks. Yet he can be in no doubt as to the good will of his native country towards him. Some six times he has won different major prizes allotted to poetry in Norway, and on the recent occasion of his fortieth birthday a fund was collected and presented to him by his artistic admirers in order that he might build himself a home to his liking. This intention is now realized in the form of a simple but charming dwelling in lovely surroundings at Stavern on the shores of the Skagarak—"with skerries before and dwarf-treed brents behind." His wife, herself a distinguished novelist, fills his life with womanly beauty and womanly wisdom. Such is the fair lot of a great poet in a small land.

Large countries take notice!



DUSOLINA GIANNINI

heard her sing year after year can vouch. Her voice has become more beautiful and her artistic nature has grown and richened with each season's appearances, and with this acknowledgment one must remember that Miss Giannini is classed among our young singers. Time is still hers to do many other great things.

In meeting Miss Giannini one experiences a truly charming personality; she seems utterly oblivious of the heights she has already scaled and of the fact that her name today stands for a very high standard of artistic achievements. She is of an unaffected disposition; there is nothing of the "self-conscious artist" about her, and she still has many wonderful ideals which govern her life. Talking to her was living again in an atmosphere of beauty, of peace and contentment. Here was a spirit that wishes good for those about her, and does not wish to infringe on the rights and ambitions of others. Live and let live must be Miss Giannini's motto.

The soprano has found great favor abroad both in the operatic and concert fields, and each time she returns to the continent she finds new laurels awaiting her. Just before returning to America this spring Miss Giannini had sung in Vienna, Budapest—a city that she says is particularly musical and where the people have a sensi-

tive differentiation of the finer artistic things. She loved Vienna, too, and though her stay there was a very brief one, owing to her immediate following appearances, she was quite taken with that art loving city.

"But I must tell you," explained Miss Giannini very earnestly, "that of all the places I have sung, I believe that Hamburg will remain indelibly impressed on my memory. I was singing Cavalleria on one of those nights when I was particularly happy and everything seemed to be going along beautifully; came the time for the dramatic scene on the church steps, and in attempting to carry out the particular way which I have evolved for falling on the steps, so as to make it seem a natural act, I performed the deed so thoroughly that I fell, very hard, on my left arm and gave it a frightful wrench. The pain was excruciating."

Miss Giannini is a very forceful personality and she is also very convincing. While she was telling us the incident she was holding her arm, which gave us a realistic touch of her plight.

We were caught in the swirl of Miss Giannini's story, when suddenly her mood changed and her gay spirit returned—"Oh, really you must not take it so seriously now; it was bad at the time and I still have a slight swelling from it; but I managed to get through the opera and took the necessary high C's. However, it nearly did upset the plans of the company, because I was badly shaken up from the fall and four days later I was scheduled for the first performance of Desdemona in Otello. In vain did the doctors say that I could not appear for the performance; I tried to have someone replace me, but the reply was that they would rather not have the opera done at all; nor would they bill another one. So I rested well and told the authorities that if they would give me one rehearsal on the very day of performance I would get through all right. And that is how I made my debut in Otello... a memorable occasion, I assure you! My arm was in a sling, but I had my costumes so arranged that the flowing sleeves prevented that from being too obvious."

"We can imagine your success, Miss Giannini," we intervened... and Miss Giannini smiled.

"Please do not misunderstand me to say that I do not remember, with a great deal of pleasure, the other places in which I sang, just because I especially mention Hamburg. There was also delightful Berlin and lovely Mannheim, and oh, countless other places," Miss Giannini said, waving her hand in a characteristic manner typical of her people.

"And how about London?" we queried, since London is among the places artists most enjoy to appear.

"I was engaged for London," the soprano nonchalantly smiled, "but I had to cancel that tour as my trip to Australia would have been disturbed by it. I am so anxious to go to Australia, because it is a new country for me, and because I understand it is most musical."

"How long will I be there?" Miss Giannini read our thoughts. "From June till December and I will make operatic appearances there as Donna Anna in Don Giovanni, Puccini's Manon, Butterfly and others. On my return to America I will tour the Coast, during the first part of February; the middle of that month I will come East and tour until the middle of May—and then to Europe, where I fully expect to let down and take a rest."

At last Miss Giannini acknowledged that she would take a rest sometime... a long way off.

But her plans extended into 1931, when a postponed trip to Russia will be under-

(Continued on page 10)



## Arnulfo Miramontes a Composer of Note

Latin-American Artist Has Many Important Works to His Credit

Arnulfo Miramontes is an eminent Latin-American composer and pianist who completed his final studies in piano with Martin Krause and his composition studies with Phillip Rüfer at the Sternsches Conservatory of Berlin. He has won two prizes, one in the composition class in the Sternsches Conservatory and the other in Mexico in the contest of 1910. He is the composer of symphonic works, quartets, piano concertos, a requiem mass for chorus, solos, organ and string orchestra; a violin sonata, a symphonic suite, ballets, an allegro scherzando for string orchestra, and a great number of piano pieces, songs, and violin and cello compositions. The entire works of Maestro Miramontes number about 150, and many of these have been published, and are found on numerous programs performed in public and in private.

The critic of La Prensa says: "The music of the opera, Anahuac, by Maestro Miramontes, is vigorous, and the spirit of whoever listens feels the force of the grandeur and majesty of the tone pictures which this composer makes, in which, either vigorously or delicately, he expresses sublime moods." From the daily, El Informador, Guadalajara, is quoted the following: "The first symphony in G minor, of Arnulfo Miramontes, revealed to us his profound knowledge of the technic of the orchestra and his lofty inspiration, permeated with the classic spirit. Miramontes as director shows a good method, of elegance and suavity."

El Universal of Mexico has the following to say: "Arnulfo Miramontes is a strong and well disciplined intelligence, which will, nevertheless, produce more mature fruits than this requiem mass, which, notwithstanding, has already been wanted by many national and foreign conductors." The Excelsior, Mexico, comments: "The quartet in D minor of Arnulfo Miramontes has a place of prominence because of his solid knowledge of technic and his serene inspiration, nurtured in the classics and now properly blended with the impurities of the decadent school."

Gustavo Campa, director of the National Conservatory of Music in Mexico, wrote: "The sonata in G major, for violin and piano, is, properly speaking, a fantasy, a poetic work of enormous proportions. Furthermore, it is

music inspired by the good sentiment of the great classic masters. It is sane music which proceeds perfectly logically from the inspiration of an intellect which holds as a force the sentiment of an impassioned soul and the great ideas of a brilliant and cultivated brain. The works of Miramontes are not tinged with unhealthy modernism; listening to them, we feel as one who walks a path of flowers without danger, and it is this quality which we praise with sincere enthusiasm."

Carlos del Castillo, also of the National Conservatory of Music in Mexico, states: "The compositions of Miramontes are full of delicacy and sentiment. They have a singular tenderness, and many moments of them raise us to religious feeling. We feel the desire to elevate our souls toward God." El Democrato, Mexico, has this word of praise to say for Maestro Miramontes: "Nothing more inspired nor more elegant has been written than El Lirio en el Valle by Miramontes." Another time, this same daily stated: "Maestro Miramontes desires to make a tour of Europe and the United States, at first opportunity, with the object of making known his works."

### La Forge-Berumen Studio Notes

Carlotta King, who for two years was a pupil of Frank La Forge, is playing the leading feminine role in the talking picture version of The Desert Song.

Some of Mr. La Forge's artist-pupils were heard recently in recital at the Bowery Mission. Stella Wrenn's warm and rich voice gave much pleasure in her numbers and Mildred Freeman also revealed a beautiful voice, well-placed and her offerings delivered in effortless style. Ellsworth Bell sang with fine musical understanding and employed his voice advantageously. Phil Evans furnished sympathetic accompaniments.

Other pupils of Frank La Forge and Ernesto Berumen were heard in recital at The Ledges in Boston on the same day. Laura La Forge displayed a sweet voice and charming personality, while Sibyll Hamlin played lovely accompaniments. Erin Ballard gave two groups of piano solos, revealing fine technic and musical understanding.

A group of artist-pupils of La Forge recently gave a concert before the New Century Club of Philadelphia. Harrington van Hoesen sang with the same fine taste and musical understanding as usually marks the work of this young artist, while Frances Alcorn, Mary Tippet and Louise Bave, sopranos, and Elizabeth Andres, contralto, also added much pleasure by their fine singing



### TWO BALDWIN PIANO FEATURES

at the National Federation of Music Clubs Biennial, recently held in Boston. Florence Frantz is the young lady seated at the Baldwin Piano (lower picture) and who won the \$500 prize offered by the Baldwin Piano Company for the winner of the Federation artist contest held in Jordan Hall. The pianist has been a pupil at the Peabody Conservatory in Baltimore and at the Curtis Institute of Music in Philadelphia; has won a \$300 prize from the Matinee Musical Club of Philadelphia, the state and district contest prizes of the National Federation, and, finally, the Baldwin prize.

The upper picture shows the Dayton twelve-piano ensemble, all seated at Baldwin Concert Grands which they played at the gala concert given by the Federation in Boston Gardens, and conducted by Dr. Stuart Mason of the New England Conservatory. The concert was given before an audience of 10,000 in celebration of the anniversary of the Peace Jubilee of June 16, 1869. The ensemble consists of: Emma S. McClure, Mary Blue Morris, Marilla MacDill, Jean Nixon, Leah Pontius, Pauline Kelly, Eusibia Simpson, Martha Green, Alverda Sinks, Mathilde Gilbert, Esther Heine and Ruth Walton. The twelve pianists are all members of the Dayton Music Club, Mrs. F. A. Z. Kumler, pres.



and artistry. Mr. La Forge, at the piano, was a source of supporting strength for all of the singers.

Mr. La Forge also recently accompanied Frieda Hempel at a concert in Jersey City for the benefit of Christ Hospital.

Katherine Philbrick, talented artist-pupil of Ernesto Berumen, appeared in recital at the New York studio of Jack Sparrow, artist. During the early part of June, Miss Philbrick also gave a piano recital at the La Forge-Berumen Studios.

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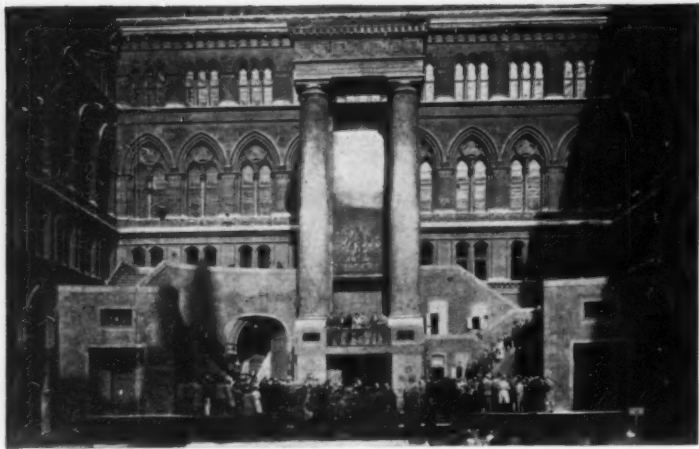
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REVOLUTIONARIES AT LEISURE

A "close-up" of the stage showing Max Reinhardt's "wild mob" enjoying an interval between rehearsals, and some of the beautiful detailed carving on the building.

## Vienna

(Continued from page 7)

tra in the world, remained aloof during the festival weeks with a modesty bordering on haughtiness. They gave their services for only two concerts, open-air performances, for which the accepted title is now Serenade. These two, given on one of Vienna's oldest and most picturesquely baroque squares, the Josefs Platz, were conducted by Robert Heger and Rudolf Nilius respectively—the latter's being devoted entirely to Viennese music.

Johann Strauss' *Die Fledermaus*, presented with a practically all-star cast in the park of the ex-Imperial castle, was the excuse for an interpolated fashion show and an adjoining open-air ball. A garden party scheduled for the City Park, under the motto of Homage to Johann Strauss, fell temporarily at least, a victim to Jupiter Pluvius' whims.

LAURI-VOLPI AND GIGLI FIRST HEARD IN VIENNA

Private enterprise was responsible for the two really notable international events which occurred during, or at least in the vicinity of, the Festival Weeks. These were the guest appearances of Beniamino Gigli and Giacomo Lauri-Volpi at the Staatsoper. Lauri-Volpi came first, scheduled for *Trovatore* and *Rigoletto*. The first evening was cancelled, owing to one of those sudden indispositions which cover a multitude of mystic events behind the scenes.

Then came Gigli, as Rodolfo in *La Bohème*, and later Lauri-Volpi, as Cavaradossi in *Tosca*. Comparisons are odious but instructive. Volpi is unquestionably the type that electrifies the crowd, with his ringing top notes and tempestuous stage temperament. Gigli sings more for the connoisseurs—and it is perhaps a compliment to Vienna that the latter are in the majority here. If Lauri-Volpi be the trumpet, Gigli is the tender, sweet flute. No glaring high C effects but a lovable personality with the perfection and minus the pretensions of a world star.

The supporting casts, both for Gigli and Lauri-Volpi, were anything but festive—the less said of them the better. Only Vera Schwarz, who sang *Tosca* to Lauri-Volpi's fiery Cavaradossi, had Italian brio and passion, and incidentally, proper Italian pronunciation. The rest of the cast, wavering between poor Italian and perfect German, happily decided on the latter most of the time. Madame Schwarz had her big day beside Lauri-Volpi. She looked a picture,

acted with abandon, and sang her Vissi d'arte with convincing pathos.

### ORGANIZED ENTHUSIASM

Among the last orchestral concerts of the year was one of those monster affairs in which the Philharmonic and Symphony Orchestras combine annually for charitable purposes. Franz Schalk conducted, holding full sway over an orchestra of more than



MAX REINHARDT'S STAGE.

The Gothic courtyard of Vienna's City Hall, showing the stage which Oscar Strnad erected for Reinhardt's production of *Danton's Death*.

200. Our ex-operative director had the pleasure of receiving a great laurel wreath before an audience that was asked, rather abruptly, to rise: a demonstration in honor of the departing director, which seemed somewhat artificial. But Schalk had the satisfaction of seeing a full hall where Strauss had recently conducted—for the same charitable purpose—before a half-filled hall. Here at least Schalk remained victor. Leo Sirota, Vienna's resident Russian



VIENNA'S FESTIVAL PAGEANT

The Hairdressers' Float, bearing a head suggestive of that of St. John the Baptist in *Salomé*. As in the Wilde drama the head rests on a silver charger, but here it is surrounded by white lather.

pianist, back from tours of the Far East, brought with him an exotic ingredient for his return recital: a piece by the Japanese composer, Kocsak Yamada, entitled *The Blue Flame*. It revealed the susceptibility of the Japanese to French impressionistic influences rather than elements of Japanese national music. Sirota came back as he left us: a great pianist, particularly equipped for subtle lyricism and poetic conception.

### SOME FINE SINGERS

Jessie King, a young Australian contralto, made her debut here with notable success. Her beautiful, well-placed voice and its intelligent treatment did honor to the young artist and to Mme. Felice Kaszowska, her eminent Viennese teacher.

Cati Andreades, back from concerts in the United States, created a deep impression. She belongs to the intellectual type of singer, and is one of those rare artists who command the Lieder style with all its subtleties and intricacies. Her voice, of notable range, commands contralto songs as well as the taxing aria of *Lia* from Debussy's *Prodigal Son*. Rarely has a newcomer impressed the connoisseurs as deeply as did this Greek singer with her spiritual interpretations and finished artistry.

Miriam Fairbank, an American soprano,

sang a mixed program with a pleasing voice and found much success. Her recital-companion, Jan Sliwinski—known in Paris as *The Last Bohemian*—introduced an element of informal colloquialism and intimacy into the performance which was amusing and pleasing to his numerous Viennese friends.

### CHEZ THE DE KRESZES

Geza de Kresz and his artist wife, Nora Drewett de Kresz, the English pianist, are now established in Vienna for this summer, and, as their friends hope, for many more to come. A beautiful, aristocratic palazzo, surrounded by a huge park, is their summer dwelling place—an ideal setting for the kind of musical at homes which, deplorably enough, are unknown in present-day Vienna. Unless all signs fail, the de Kreszes have brought a new idea into Vienna's concert life with the establishment of musical afternoons at regular intervals. A large audience attended the first one, including many musicians, critics and members of society. In sonatas and solo pieces by Franck, Ysaye, Debussy and old masters, the de Kreszes furnished additional proof of their fine musicianship and artistic taste, qualities for which they have long been known in America.

PAUL BECHERT.

## Dusolina Giannini's Conquest

(Continued from page 8)

taken . . . and still Miss Giannini is of the mind that her career is not a great one!

This little chat we were having with Miss Giannini in the offices of Daniel Mayer, Inc., who are the soprano's managers. We were sitting in the room which had been the late Mr. Mayer's personal office, and about us were some of the dear gentleman's pictures and other objects. Every now and then Miss Giannini's eyes would wander to one particular photo, of which she evidently is especially fond. "He was so dear, so kind, and to me more than a father," she mused. "Such boundless energy and how he did work for those in whom he was interested; his heart was wrapped in his work."

Miss Giannini had never uttered truer words; and we recalled how it was Mr. Mayer who had taken her under his wing after that memorable night when she unex-

pectedly sang at the Schola Cantorum concert and created a furore. Miss Giannini has devoted her life to her art but, as she so generously says, "I owe such a great deal to the dear people who have helped me; and they have helped me wholeheartedly."

Suddenly we remembered that Miss Giannini has not sung at La Scala, and to satisfy our curiosity we asked her the reason why. Then it was that she told us that she had also had to postpone an offer to sing with that company, owing to previous engagements, and that the offer had come after she had recorded *Aida* with the Scala Company. "Naturally it was a disappointment to have to postpone such negotiations," she said, "but I hope to fulfill that dream before very long."

"Now my whole mind and heart are set on the joy of going to Australia, where I will be accompanied by my mother, Mr. Lhevinne, who everyone knows is guiding the forces of the Daniel Mayer offices, and a young violinist and pianist . . . six of us, congenial souls, what a jolly party and what a wonderful time we are to have!"



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## Cincinnati Zoo Opera Opens Season With Andrea Chenier

Van Grove Again Heads Fine Company

CINCINNATI, OHIO.—As reported in last week's *MUSICAL COURIER*, the ninth season of grand opera opened at the Cincinnati Zoological Park on June 16 with a performance of Andrea Chenier, Forrest Lamont, Martino Rossi and Myrna Sharlow singing the leading roles.

Two new leading singers, Myrna Sharlow and Coe Glade, have been added to the company and these with the group built up by Musical Director Van Grove and Business Manager Miller during the past four years form an excellent company. The other members of the company are Forrest Lamont, Herbert Gould, Fred Patton, Robert Ringling, Willard Schindler, Natale Cervi, Ralph Errolle, Themy Georgi, Giuseppe Cavadore, Mabel Sherwood, Marta Wittkowska, Constance Eberhart, Yvonne Bonheur, Lydia Dozier, Eunice Steen. Guest artists engaged for various operas during the season are Josephine Lucchese, Cara Ginna, Hitzi Koyke, John Sample, Charles Gallagher, Italo Picchi and Henri Scott.

The season's repertoire includes Andrea Chenier, Carmen, Aida, Dinorah, Martha, Love of Three Kings, Tannhäuser, Lakmé, Rigoletto, Faust, Madame Butterfly, Trovatore, Otello, and the two light operas, Naughty Marietta and Robin Hood. The season will reach its climax in the presentation of the two great Wagnerian operas, Die Meistersinger and Parsifal. The latter will be given in true Wagnerian tradition, beginning at 5:30 o'clock with the dinner intermission coming from 7 to 8:30 o'clock.

Andrea Chenier had not been given before in Cincinnati, hence was tremendously popular, drawing an audience notable for its brilliance as to musical and social prestige. The role of Chenier is especially suited to Forrest Lamont, whose singing of it was one of his very fine artistic efforts, and Martino-Rossi gave an outstanding characterization of Gerard. Myrna Sharlow made her Cincinnati debut as an operatic singer in the role of Maddalena, and her charming personality, breadth of tone, the rich coloring of her voice and, the artistic manner of using it created a profound impression.

Giuseppe Cavadore, a newcomer to the

company, sang L'Abate. Constance Eberhart was heard in two roles, the Countess and Madelon, and in both displayed sincerity of artistry. Mary Kaufman Brown, Natale Cervi, William Tyroler, Max Toft, and Willard Schindler gave able support in the minor roles.

### CARMEN THE SECOND OFFERING

The second opera of the week was Carmen, in which Coe Glade, another newcomer to the Zoo Opera Company, made her bow to Cincinnati in the title role. Miss Glade duplicated the success which she had made in this opera with the Chicago Opera Company, giving every evidence of a beautiful, rich voice, well trained and handled with great skill. Ralph Errolle, as Don José, gave again one of his characterizations which are so well known for his artistic skill. Lydia Dozier, the Micaela, as well as received and shared in the applause which marked the high spots in the opera. Mario Valle, whose return to Cincinnati is a source of much pleasure, sang the role of the Torreador with his usual artistry, and Louis John Johnen was excellent as Morales. Willard Schindler, Elizabeth O'Brien, Violet Summer, Natale Cervi, Giuseppe Cavadore and Herman Tappo completed the cast.

M. D.

### Pittsburgh Art Society Offers Prize for Song.

Charles Heinroth, president of the Art Society of Pittsburgh, announces that a prize, to be known as the Leisser Prize, is offered to a musician either born or residing in Allegheny County, Pa., for an unpublished song. Manuscripts must be sent under the usual conditions of anonymity to Dr. Charles N. Boyd, 131 Bellefield Ave., Pittsburgh, Pa., between July 15 and November 1, 1929. The award will be announced in December. Inquiries should be sent to Miss May Beagle, 954 Union Trust Bldg., Pittsburgh.

### Estelle Liebling Studio Items

Beatrice Belkin, prima donna of Roxy's, was re-engaged by the Mobil Oil Hour to sing

on its program on June 12. She also sang on the Liebestraum Hour over Station WJZ on June 16 and 23. Miss Belkin was the featured singer on the Cavalcade Hour on June 22.

Patricia O'Connell, soloist with the Gold- man Band, opened her season with the band on June 14 and 15. Miss O'Connell sang at the Fox Theater in Washington during the week of May 18 and has been engaged to sing over Station WOR on the program given by the National Democratic Club on July 4.

Nina Gordani was one of the featured singers at the Palace Theater during the week of June 22. Clementine Rigeau has just returned from a six weeks' engagement in Boston as understudy to Norma Terris in Show Boat. Ann Balthy has also returned from an engagement in Blossom Time.

All of these artists are from the Estelle Liebling studios.

### Lila Robeson's Appearances Marked with Success

Lila Robeson brought the musical season at the Museum of Art, Cleveland, to a close with a recital of songs of Robert Franz and Johannes Brahms. She offered a comprehensive program of the lieder of these two composers, and sang the numbers with such a love and understanding of the music that several of them had to be repeated. The Plain Dealer said of her singing: "Miss Robeson evidently found her task a grateful one. She was in fine vein and excellent voice. Beauty of tone and expressively rounded periods, as well as animation and ripe understanding, marked her delivery."

Another Cleveland engagement for the contralto was as soloist at the second annual concert of the West Shore Festival Chorus on May 23, when, in addition to her numbers with chorus, she also was heard in an aria and six songs. Miss Robeson also was heard recently in a performance of Elijah at Akron, Ohio, the Beacon Journal declaring that she has a contralto voice of rich quality and good range.

### See to Manage Rochester Music Program

The new civic music program adopted by the city of Rochester is the realization of an idea developed by Arthur M. See, secretary and concert manager of the Eastman School of Music of the University of Rochester. As previously announced in the *MUSICAL*

*COURIER*, this program calls for a series of orchestral concerts for school children, to be broadcast to school auditoriums, and also a series of Sunday afternoon concerts in various auditoriums. According to a recent announcement by President Rush Rhees of the University, Mr. See has been asked to be general manager of the civic music program. He now is acting in that capacity as manager of the Rochester Civic and Rochester Philharmonic orchestras.

In addition, he also is to have charge of the Eastman Theater and Kilbourn Hall series of concerts and of the annual performances in Rochester of the Metropolitan Opera Company.

### Wurlitzer Imports Famous Servais Cello

The Servais cello, made by Stradivarius in 1701, crossed the ocean safely in Captain Pugnet's cabin on the Paris recently, and was added to the great Wurlitzer collection on arrival. It has approximately the same value as the Davidoff cello which was added to the Wurlitzer collection last fall, but is considered by experts a more interesting example of the maker's art. It was the property of Adrien-Francois Servais, distinguished cellist, for whom it was purchased by Princess Yusopov, and later Joseph Servais, also a cellist, who inherited it from his father. His widow sold it to George Couteux, a Belgian cellist, who, in turn, sold it to Prince Chimay, famous as the husband of Clara Ward of Chicago, who eloped with Rigo, the Gypsy violinist.

This instrument is noted for its great tone volume which, according to Jay C. Freeman, curator of the Wurlitzer Collection, is due to a peculiarity of construction which does not occur in any other Stradivarius.

### Pro Musica Quarterly for March-June

The Pro Musica Quarterly for March-June has just been issued. It contains, among other things, an interesting article entitled The Supra-Diatonic Scale, by Joseph Yasser. Mr. Yasser goes into the matter seriously and makes some original suggestions. For those who are able to understand its technicalities it will prove of rare interest. This article fills about half of the magazine and includes a number of cuts, tables and diagrams. Room is left, however, for something about the Theresminvox and a biographical sketch of Joseph Schillinger, a Russian composer.

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—*Vaderland*.

"The best of all concerts devoted to two-piano music are those of Ethel Bartlett and Rae Robertson."

—*Avondpost*.

TOURS IN AMERICA, GERMANY, ITALY, AND HOLLAND ALREADY BOOKED FOR NEXT WINTER

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## I See That

Alexander Glazounoff, distinguished Russian composer, will appear next season in a limited number of concerts, under the S. Hurok management, as pianist and orchestral conductor.

Eugene Ysaye, world-renowned violinist, is in a precarious condition in Brussels after a leg amputation necessitated by diabetes.

Frederick Baer will sing Judas Maccabaeus with the New York Oratorio Society next season.

Nevada Van Der Veer will be heard in a Christmas performance of The Messiah with the New York Oratorio Society.

Vera Curtis drove her new manager, Betty Tillotson, home from the recent Federation of Music Clubs' convention in Boston.

Merry Hurn is sailing for Europe.

Isabelle Barnada is in Vancouver, B. C.

Oliver Stewart has been signed to appear next season with the American Opera Company.

Charles Wakefield Cadman has been commissioned by The Fox Film Corporation to write the music for their new all-talking picture, *Conquistador*.

Manager Charles L. Wagner is back from the West and sails for Paris in a few days.

The Fontainebleau School of Music opened its summer session on June 25, to continue until September 25.

John Warren Erb has returned from Basel, Switzerland, where he attended Dr. Felix Weingartner's master class for conductors, and is to direct the orchestra and classes in conducting at New York University Summer Session.

Earle and Helen Carpenter Pfouts are at their summer cottage in Ontario.

Nyra Dorrance and Prince Alexis Obolensky are under the management of Margaret Kemper.

George and Virginia Castelle's daughter, Beatrice, sailed to attend the European Festivals and also to study piano and dancing abroad.

The seventh Brahms Festival at Jena was a great artistic success.

Marie Morrissey, contralto, has been extensively booked for next season.

A jubilee performance of the complete St. Matthew Passion was given at the Bach Festival at Leipzig.

Thirteen of the compositions of Charles Maduro were recently accepted for publication by Carl Fischer, Inc.

The College of Fine Arts of Syracuse University has announced a summer course from July 2 to August 9.

Hans Kindler is planning a tour of Java and Sumatra.

Harold Bauer will open his season in Washington on October 9.

The third Handel Festival held in Halle, was marked by revivals of works by that composer's contemporaries.

Edward Johnson, Metropolitan Opera tenor, has received the degree of Doctor of Philosophy from the University of Western Ontario.

Anne Roselle continued her Paris triumphs with a fine interpretation of Aida.

Eide Norena's opera season at Paris has been most successful.

William J. (Billy) Guard, head of Metropolitan Opera publicity activities has sailed for Italy on the Conte Grande.

Rhené Baton has resigned from the presidency of the Concerts Padelou of Paris.

Vera Fonaroff has been engaged as one of the violin instructors at the Curtis Institute of Music, Philadelphia. She will also continue to teach at the New York Institute of Musical Art.

The festive spirit was singularly lacking at the Vienna Festival.

Luisa Espinel has been re-engaged for an appearance at Stanford University.

Edward Ransome, new Metropolitan tenor, is to debut in December.

The Kedroff Quartet was honored by the French Government.

Barre Hill is to broadcast on the At the Baldwin hour on August 11.

The Oklahoma City Symphony Orchestra had a successful season, both artistically and financially.

John Dwight Sample will sing several stellar roles with the Cincinnati Zoo Opera this summer.

### Denver Conservatory Commencement

The Lamont School of Music, Florence Lamont Hinman, Mus. Doc., founder, and the Denver Conservatory held graduation exercises at Divine Science Church, Denver, June 20. The program began with an organ solo, by R. Jefferson Hall, F.G.G.M., followed by the Academic Procession. Invocation and a hymn were followed by the duet from *Roi L'ait* (Delibes), sung by Gertrude Hurst and Thelma Whitmore. The address was by Rev. Nona L. Brooks, and Karl Schmidt played Dohnanyi's *Rhapsodie* (piano solo). Katherine Daubach and Hazel Hayes sang the duet from *La Gioconda*, and the awarding of certificates was by Louise Wood Edwards. Continuing, the program included: Honors and Activities of 1928-1929, Florence Lamont Hinman, Mus. Doc.; awarding of diplomas by the president, assisted by Alpheus Elder, Iris Pavey Gilmore, Helen Markey and Miriam Mitchell, and conferring of degrees by the president, assisted by Dr. Horace Tureman, and the benediction by Rev. Nona L. Brooks.

Candidates for certificates, diplomas and degrees were as follows: The Denver Conservatory of Music (Freshman Certificate) Mildred Alenius, Marguerite Cook, Alberta Steffler, Agnes Holdreth and Lillian Lightburn; the Lamont School of Music (Junior Certificate), Helen Blair, Dorothy

Bowman and Clara Halden; (Artist Diploma, Voice) Katherine Daubach Bowman and Gertrude Hurst; (Teacher's Diplomas) Louise Holst Beck, voice; Genevieve Halden, dramatics; Karl Schmidt, piano, and Thelma Whitmore, voice; (Diploma of Public School Music) Genevieve Robinson; (Bachelor of Music Degree) Hazel Hayes, voice; Henry Newhart, composition, and Harry Taylor, public school music.

### Malkin Conservatory of Music Concert

Pianists, violinists, and a string orchestra of twenty players collaborated in making the June 14 concert of pupils in the Washington Irving high school, New York, a fine success. In both departments the high-class teaching, followed by hard study, brought excellent results.

In the piano department, Alberta Olson (studied only four months) displayed a pianistic talent, musicianship, interpretative ability and charm of a true artist. A fine future can be predicted for her if she continues her studies seriously. Helen Fogel gave a beautiful performance of a Chopin scherzo. Excellent work was done by Sylvia Katz, William Rosenberg, Beatrice Kleinberg and Esther Murofchick. Noticeable progress and good musical taste won praise for Helen Miller, Rebecca Kutel, Lillian Rosenberg and Bella Yutkoff.

In the violin department, Robert Rudie, Julius Salzer, Rosalyn Katz, Sol Axelrod, Eleanor Ellis and Sam Kesselman gave exceptional performances; unmistakable artistry was displayed by Sol Kossovsky, Julius Schulman and Arthur Granick. There was robust violinistic talent and sound musicianship in the playing of Martin Chase, Shirley Portnoi and Bertha Leon.

The string orchestra played accompaniments to four of the concertos, and showed splendid ability, under the direction of Joseph Malkin; they produced refined and brilliant tone, the direct result of vigorous study and numerous rehearsals. They included three girls, and were as follows: Harry Glickman, Mark Schwartz, Bertha Leon, Sol Kassovsky, Shirley Portnoi, Arthur Granick, Martin Chase, Julius Schulman, Sol Axelrod, Joseph Guariglia, Jack Heller, Eleanor Ellis, Robert Rudie, Rosalyn Katz, Herman Levinson, Julius Salzer, Milton Hirshfield, Irving Goldblum and Karl Agnesy.

### Edwin Hughes' Master Class Opens

Edwin Hughes' summer master class for pianists opened in New York City on July 1 with a record membership. Those enrolled for summer study with Mr. Hughes include representatives from Alabama, California, Colorado, Connecticut, Florida, Indiana, Kentucky, Louisiana, Maryland,

Massachusetts, Minnesota, Missouri, Nebraska, New Jersey, New York, North Carolina, Oklahoma, Oregon, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, the District of Columbia, Czechoslovakia and Canada.

### Wassili Leps Conducts Choral and Ensemble Concert

During Music Week in Providence, R. I., an event termed by the press "a brilliant affair" was the choral and ensemble program given under the direction of Wassili Leps.

"The All State Chorus, the String Ensemble and the Keyboard Ensemble all responded to Mr. Leps' baton with unanimity and vigor, and the result ought to be particularly gratifying to all who are interested in the musical growth of Providence," said the local paper. There also were several solo piano numbers. Alpha Learned played the Liszt Tarentelle "with poise and with a fine understanding of the composer's intention"; Lorette Gagnon and Annette Aubin gave a commendable interpretation of the Danse Macabre of Saint-Saëns and also works by Brahms and Debussy, and June Russillo presented the Liszt Hungarian Fantasy "with character and force." These young artists, as well as the members of the Keyboard Ensemble, who followed the baton of Mr. Leps "with the ease and accuracy of orchestral players," are students at the Providence College of Music, of which Mr. Leps is director.

### Troy Sanders' Extensive Tour

After a tour with Jose Mojica, tenor of the Chicago Civic Opera Company, of over twenty concerts, and extending from coast to coast, Troy Sanders, pianist and accompanist, has returned to his teaching at the Chicago Musical College.

Both as soloist and as accompanist Mr. Sanders won the eulogies of the press and met with the favor of his listeners wherever he appeared, the critic on the Aurora Press finding him "an artist to his finger tips" and "so great a master of technique as to cause his listeners to forget a sense of effort." The same reviewer also was of the opinion that "he possesses the art of talking simply and naturally about the music he plays, and is very broad in his choice of numbers, paying tribute now and again to the American composers of today."

Herman Devries, of the Chicago Evening American, expressed the opinion that Troy Sanders plays "remarkably fine accompaniments" and that "he has steadily forged ahead until today Sanders stands foremost with the other peers of pianist-accompanists." The Raleigh, N. C., Times speaks of his accompanying in these terms: "If there is such a thing as a perfect accompanist, Mr. Sanders qualifies."

### Fontainebleau Summer Session Opens

The Fontainebleau School of Music opened the doors of the old palace on June 25, for the ninth annual summer session, with a total enrollment of about 150 American students, of whom 133 were enrolled by the New York office. As usual, the pianists preponderate numerically, but there is a goodly admixture of organists, singers, violinists, cellists, harpists and theorists. The session will close September 25.

### Behymer's Grandson Visits New York

Roy Lynden Malcom, grandson of L. E. Behymer, manager of Los Angeles, spent several days in New York previous to sailing, June 21, on the Helig Olav for a tour of the Scandinavian countries. This was Mr. Malcom's first trip to New York and he therefore spent much time in sight-seeing, his pilots on these occasions being Alexander Haas of George Engles' office, and Catharine A. Bamman.

### Jessie Fenner Hill Artist with German Opera


Shella Fryer, contralto and artist-pupil of the Jessie Fenner Hill studios, will sing with the German Grand Opera Company on its tour beginning in January, 1930. She has also been retained in her present position as solo contralto at the Reformed Collegiate Church of St. Nicholas, Fifth Avenue and 48th Street, New York.

### Castelle as Conductor and Soloist

On June 29, the Baltimore & Ohio Glee Club, George Castelle, conductor, was heard over station WBAL, Baltimore. Mr. Castelle and his pupil, Elsa Baklor, were the soloists, with Virginia Castelle assisting at the piano. The club recently won the first prize in Class B competition held under the auspices of the Associated Glee Clubs.

### William H. Reicher Dead

William H. Reicher, musical director, of Barberton, Ohio, died suddenly during the midnight performance at the Capitol Theater, New York, on July 2. Death was apparently caused by a heart attack. The deceased was forty years of age.



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**Philadelphia Pupils in Recital**

PHILADELPHIA.—In the Academy of Music foyer, Mrs. Phillips-Jenkins presented her advanced and artist pupils in a recital of songs, arias, duets and quartets—in English, French, German and Italian.

A feature of the program was the appearance of the Phillips-Jenkins Quartet, consisting of Mary Schwartz (first soprano); Charlotte Bentley (second soprano); Natalie Ruth (first alto); Albertine Hundertmark (second alto). The quartet opened the program with two selections, Go Down Moses by Burleigh, and Rockin' in de Win' by Neidlinger—both very appealing.

Among the solo artists, were Elizabeth Hall, Aida Naabe, Constance Moser, Emily Stephens, Evelyn Dodd, Cora Lauck, Minerva Crossan, Alice Leggie, Ruth Brandon-Hall, Mary Remington, Edna Ryan and Eleanor Pierce. All these young women were very attractive personally and sang well. Arias from the operas Romeo and Juliet, Cavalleria Rusticana, La Forza del Destino and Ernani were greatly enjoyed as were also the many songs. Miss Remington and Miss Ryan, who are specializing in duets, sang Serenata by Boito and Newton's Madrigal in May.

The last part of the program was given over to the quartet, which sang the Shadow March by Protheroe, Provencal Song by Dell'Acqua very cleverly. Then each member of the quartet sang two numbers. Miss Ruth, contralto, sang Chadwick's Bedouin Love Song and Songs My Mother Taught Me by Dvorak, with deep feeling. Miss Schwartz, high soprano, sang L'Invitation Au Voyage by Duparc and Vergeliches Standchen by Brahms with great ease. Miss Hundertmark, who has just won the Philadelphia District Atwater Kent contest in competition with over sixty-eight contestants, revealed a fine contralto voice in her singing of Salter's The Cry of Rachel, and Mozart's Alleluia. Miss Bentley, second soprano, pleased with her singing of Hageman's Do Not Go, My Love and Dich Theuere Halle from Tannhäuser. The two closing numbers sung by the quartet were—My Native Land, by Gretchaninoff, and Giannina Mia, by Friml, which had been arranged for the quartet by Miss Virginia Snyder, who is accompanist for the quartet and for the members of the Thursday afternoon class.

William Thunder accompanied the members of the Friday morning class. All the soloists appearing on this program have had experience in public work—many having had conspicuous successes in light or grand opera, club engagements, etc., while the quartet has filled some 15 or 16 engagements during the season.

At the close of the concert Mrs. Jenkins was presented with a large bouquet, and spoke a few words of appreciation for the size of the audience and its enthusiastic interest.

**LEEFSON PUPILS CONCERT**

On June 14, at the New Century Club, about thirty-five pupils of the Leefson Conservatory of Music appeared in a successful concert. All ages and sizes were represented, from the tiniest six or seven-year-old, to some of the advanced pupils. All evidenced good training, technically, tonally and musically.

Among some of the most advanced, were Marjorie Tyre, Emily Marie Weymann, Luise Karl, Rosina and Clementina Gasparro, Margaret Kline, Albert Legnini and Oscar Eyer-mann.

Miss Florence Frantz, a Philadelphia girl, and an active member of the Matinee Musical Club, also a student of the Curtis Institute of Music, won the first prize in the piano contest, sponsored by the National Federation of Music Clubs, in Boston on June 10th. M. M. C.

**David Earle's Students in Recital**

On June 25, David Earle, St. Louis pianist and teacher, began a series of sixteen students' recitals in his studio in that city. The first evening was devoted to pupils from the classes of Charles Kettler, a preparatory teacher associated with Mr. Earle. On the second evening, June 26, Lila Harrison Canter and Albert Marth, two artist-pupils, gave a recital. Mr. Marth played a group of Chopin Preludes and works by Grieg and Liszt. Mrs. Canter was heard in a group composed of the Turkish March, Beethoven-Rubinstein; Love's Message, Schubert-Godowsky; Bear Dance, Bartok; Prelude, Rachmaninoff, and also the Grieg Concerto. In the third evening intermediate pupils of Mr. Earle will be presented. On this program will be heard such numbers as the Fantasie Impromptu of Chopin, Gigue of Bach, Witches Dance by MacDowell, Music Box by Liadow, and the C major concerto by Beethoven.

On the fourth evening three young men—Edward Muffler, Boris Mackler and Willard Oxenhandler—will be heard in an interesting program comprising the sonata in A major, Mozart; Soaring, Schumann; Hunting Song, Mendelssohn;

C minor Fantasie, Bach; Polonaise in C sharp minor, Chopin; Cracovienne, Paderewski, and the Capriccio Brillante, Mendelssohn, among other things.

During the remaining program, which will continue until the first of August, the pupils will play the Liszt Hungarian Fantasie, Schumann concerto, Mendelssohn concerto in G minor, Mozart concerto in D minor, Beethoven concerto in C minor, and classic sonatas and modern compositions.

**Bowie Studio Artists at Aeolian Hall**

On June 12, artists and pupils from the Bowie Studio were heard in a delightful program at Aeolian Hall. Rarely does one hear so many beautiful young voices at the same event. It was in the nature of a farewell recital for the season and was opened and ended by the Bowie Ensemble in two of its finely blended quartets.

A long and interesting program was listened to with interest by a large audience. Those appearing included: Lillian Wilson, in songs by Cadman, Bemberg and Verdi; Regina Glancova, featuring Rabey, Schumann and Puccini; Ena Berga, who among other numbers sang arias from Romeo and Juliet and Lakme; Myra Peache, in songs by Hageman, Massenet and Meyerbeer, and Conor Pyne, singing selections by Strickland, Dobson and the old Irish, The Low Backed Car. Olga Myshkin, Marion Lindsay, Clara Ehrens and Myra Fields sang numbers by Rhene-Baton, Curran, Mozart, Lane Wilson, Woodman, Reger, Gounod, Puccini, Moya and J. Strauss, lending variety to the program.

Ena Berga brought down the house with her exquisite singing of the big aria from Lakme, and Myra Peache with

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a fine, spirited Page Song from The Huguenots. Clara Ehrens in Vissi d'Arte from Tosca, beautifully done, was warmly applauded, and Marion Lindsay's Pastoral (old English) was lovely. So were Tes Yeux by Rabey sung by Regina Glencova and Caro Nome by Lillian Wilson, all three having beautiful, high soprano voices. Other songs of interest and well sung were Dawn, by Curran, in Olga Myshkin's fine deep contralto; Porgi, Amor, by Mozart, sung by Myra Fields, and Conor Pyne's amusing Low Backed Car in his nice young baritone.

**Three Pieces by G. Romilli**

Romilli in these works will add to the popularity that he has already won by the attractive and melodic vein in which he writes and the simple but effective construction. There are two songs and a piano piece in this group, the songs published by M. Witmark and the piano composition, which is a Valse Gracieuse, by Carl Fischer. The songs are entitled Good Night and Ninetta, the lyrics of both being by the composer. The last named is, as the title suggests, of Italian flavor, and has a simple charm that is very appealing. The tune is somewhat Neapolitan, and is developed with that regularity of repetitions which characterizes such music.

Needless to say, Good Night is a lullaby, and a very attractive one it surely is! It is really surprising how much this greatly endowed musician can say with a few notes, a few chords and a neat little tune. The tune in this case is of the utmost simplicity, easy to sing, easy to remember, and easy to listen to. The accompaniment is of the wavy

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sort and is strikingly suggestive of the peace and quiet of the siesta in which the love motif is to be found.

Finally, there is a Valse Gracieuse, in which the tune is played by the right hand throughout and flows along smoothly and facetly in graceful curves with occasional climax points that give it variety and force. This music will present no difficulty to the unskilled player and should be popular both with music lovers and teachers.

**Sink Receives Gift from University School**

At the thirty-fourth annual commencement exercises held at the University School of Music, Ann Arbor, Mich., on June 7, in addition to the certificates, diplomas and degrees awarded the members of the graduating class, Charles A. Sink, president of the school, conferred honorary degrees of Master of Music upon three distinguished musicians who were present. Chase Baromeo Sikes, member of the Chicago Civic Opera Company, and a graduate of the University of Michigan, who, during his entire college course, studied voice under Theodore Harrison, was one of those thus honored, while the other two were Henry Hugh Alt-vater, a graduate of the School of Music and also of the University of Michigan, now dean of the School of Fine Arts of Southwestern University, Winfield, Kans., and Harper C. Maybee, musical director at Western State Teachers College, Kalamazoo, Mich., who was the commencement speaker of the day.

After the conferring of the degrees, Shirley W. Smith, secretary of the University of Michigan and a member of the board of directors of the University Musical Society, in an eloquent and suitable speech presented Mr. Sink with a beautiful white gold Hamilton watch, engraved as follows: "To President Charles A. Sink, by the Board of Directors, faculty, student body and staff of the University School of Music, in commemoration of twenty-five years of service as an officer of the University School of Music." In a brief response Mr. Sink acknowledged the gift with appreciation.

**Gladys McGee Presents Pupils**

Gladys McGee presented her Katonah, N. Y., pupils in a recital on June 27. Miss McGee is a graduate in piano and theory of the Institute of Musical Art and studied piano with Isidor Philipp at Fontainebleau, France. She was offered a scholarship there this summer but could not accept on account of her teaching and pipe organ activities here. She teaches piano in New York City, Mt. Vernon and Katonah, N. Y.

On June 8 Miss McGee presented some of her other pupils in a recital. Among those taking part were: Frances Baker, Ralph Nahigian, Marion Nahigian, Esther Klinger, Roslyn Tuman, Ruth Clayton, Bonnye Adele Dunlop, Christine Fraser, Blossom Rubinstein, Rolla Rubinstein and Vera De Miles.

**Sibyl Sammis-MacDermid to Teach During Summer**

Sibyl Sammis-MacDermid inaugurated her new quarters in the Sherman Square Studios on June 18 with a musicale, presenting Esther Fischer in a program of songs and arias before about fifty invited guests.

Besides being a singer of distinction, Mrs. Fischer is also a linguist and she sang fluently in English, Italian, German, French, Spanish, Russian and Polish. Perhaps her most interesting contribution of the evening was a group of folk songs of various nations. The singer received much applause and was expertly accompanied by Mrs. Johnnie Lambert.

Mrs. MacDermid will hold a summer class in her new studios.

**The ARTHUR WILSON STUDIO of SINGING**

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Soprano

DOROTHY GEORGE  
Mezzo Soprano

JOSEPH LAUTNER  
Tenor

JOHN PERCIVAL  
Baritone

The Four Artists, all pupils of Mr. Wilson, were soloists with The People's Symphony Orchestra, Mr. Theophil Wendt conducting, Sunday, March 17, at the Repertory Theatre, Boston, in excerpts from Bizet's Opera "Carmen."

**The Boston Transcript:** "The enthusiastic and prolonged applause for these excerpts should point the way to a really popular feature in concerts by this orchestra of the people. It would be difficult to find a more evenly balanced group of singers than these four. Each had something significant to do and all sang smoothly together in ensemble."

**The Boston Herald:** "The soloists sang the excerpts from 'Carmen' exceptionally well; each voice had a pleasing quality and did not lack finesse."

MISS GEORGE as Carmen . . . "voice of richness and engrossing eloquence."

MME. CONDÉ as Micaela . . . "sang gracefully and in excellent lyrical style."

MR. LAUTNER as Don Jose . . . "seldom indeed heard to such good advantage."

MR. PERCIVAL as Escamillo . . . "well-developed baritone . . . commendable forthrightness of expression."

The STUDIO will move from 905 Boylston St., to 908 Beacon St., Boston, July 20th

MR. WILSON WILL TEACH UNTIL AUGUST 17TH





## Music Notes From Coast to Coast

**Amarillo, Tex.** Alice Hackett played at the May festival, being soloist at the reception given for the teachers of the Panhandle and New Mexico. She gave two groups and was encored both times, after the last group offering several selections of modern composers. T.

**Buffalo, N. Y.** Dr. Clarence Dickinson, organist, gave a lecture-recital in Larkin Administration Building, under the auspices of the Buffalo Chapter, A. G. O., which a goodly number of musicians attended despite the downpour of rain. Assisting the lecturer were conductors Clark and Whitney, members of the Guido Chorus, Choral Club, Trinity Church Choir, First Pilgrim Congregational Church Choir, Jan Wolanek and Nora Jepps (violinists), Helen Harrison (harpist), Mrs. E. D. Woods, Marion T. McKenzie, Mary Conover, Lucy Macdonald, Ethel Dreher (vocalists), Leonard Adams (assisting organist). Dr. Dickinson's lecture was highly instructive and his organ solos most enjoyable examples of the organ works through 500 years.

Local pupils of Marion Burr, whose spacious studio was filled with invited guests, well pleased with the excellence of the program and its interpretation by the large class of participants, many of whom evinced unusual talent and beauty of voice and reflected credit upon their exemplary training. Martha Hudson and Pauline Minot acted as efficient accompanists.

R. Leon Trick presented two of his advanced pupils in piano recitals in the colonial ballroom of the Twentieth Century Club recently. The program by Helen G. Townsend (Bach-Hess, Beethoven, Debussy, Liszt, Palmgren and Chopin) was given admirable rendition by this earnest student, the audience manifesting its admiration in prolonged applause and many floral offerings. Lillian Goos, another talented pupil, delighted in a well played program of Bach, Beethoven, Brahms, Chopin, de Falla and Liszt selections.

The junior piano pupils of Mildred Kelling's class gave an enjoyable recital in the music room of Grosvenor Library. The pupils from nine to thirteen years of age played with much confidence and accuracy, reflecting fine training. A

large audience of relatives and friends of the participants heartily applauded the youthful class.

Ada Stettenbenz issued invitations to a recital given by a number of her piano pupils, the two little seven-year-olds and the advanced students alike showing the thoroughness of their training. The varied program was presented by June and Rodney Brown, Marjorie Shire, Betty Rosenblatt, Beatrice Corry, Lillian Steckler, Phyllis Kutner, Anna Winter, Casper Trimmer, Helen Taylor, Sara and Carolyn Shimmel, Eleanor Krieger and Mrs. James Disher. The program was concluded by the piano Arensky waltzes, brilliantly played by Miss Taylor and Miss Stettenbenz.

Diana Dipson, young violin pupil of August Fricker of Batavia, has won a free scholarship at the Curtis Institute in Philadelphia. Miss Dipson and Joseph Phillips, baritone, of Buffalo, gave a joint recital in the Batavia Theater recently, winning favorable comment.

Mrs. John L. Eckel's young violin pupil, Joseph La Duca, was presented in an invitational recital giving excellent account of himself in his taxing program admirably played. Elizabeth Ackerman provided excellent support at the piano. Mrs. Eckel again will be a member of the faculty of the Chicago Musical College this summer, several of her pupils accompanying her for study.

Mrs. Charles K. Warren's piano pupil, Frances Nye, gave a recital in Town Club Hall; Turney Gibson, violinist, from the Eastman School, assisting.

Hazel V. Bower's class of piano pupils gave a recital in her studio, compositions by standard composers being excellently played.

The annual spring concert of the State Teachers' College took place before a representative audience. Ruth Speir is director of the girls' glee club; Edna Hurd, director of orchestra; Anthony Sroka, student director. Emily Linner, contralto, sang several groups of vocal solos in German, Swedish and English for the banquet of the Cosmopolitan Club. Robert Huistader acted as accompanist.

Mildred Laube, harpist, played at the fiftieth wedding anniversary reception of Mr. and Mrs. B. G. Rand of Tonawanda; she also gave a program for the Humboldt M. E. Church and has had a busy season with various engagements.

Helen Oelheimer, contralto, of New York City, one of Buffalo's talented singers, presented a lengthy and enjoyable recital at Hamilton College, Clinton, N. Y. The program comprised a number of operatic arias, German lieder, French and English songs, and countless encores.

Eric Ben, conductor of the Viennese Little Philharmonic Orchestra, gave an enjoyable concert in which some of his violin pupils appeared, also his little eight-year-old son, Karl, in piano numbers by Reineke and Heins. Frank Tadak, an advanced violin pupil, achieved much success in the de Briot concerto No. 1, with Mr. Ben at the piano. Hattee H. Schwert, soprano; Carl Bernhardt, oboe, and George Murphy, clarinet, were the guest artists.

The Caster School of Music gave its closing recital of the season, the large class being heartily applauded by an audience of relatives and friends. L. H. M.

**Grand Rapids, Mich.** Sponsored by the Schubert Club of this city, seven choruses of the Michigan District Council of the Associated Glee Clubs of America, of which Guy L. Stoppert is president, gathered in the First M. E. Church for their second annual concert. Much excellent work was done by the separate organizations, and the mass singing, led by David Mattern and accompanied by Harold Tower, was inspirational. Clubs contributing were the Detroit News Choristers, Fred Protheroe conductor and Edgar Danby accompanist; Excelsior Male Chorus of Grand Rapids, William Van Gemert conductor and Peter Zweedijk, accompanist; Industrial Mutual Association Glee Club of Flint, William Wellington Norton conductor and George Laurin, accompanist; Orpheus Club of Detroit, Charles Frederic Morse conductor and W. Lloyd Kemp and E. Hamilton Collins accompanists; Orpheus Club of Lansing, Fred Killeen conductor and Roy E. Davis, accompanist; Schubert Club of Port Huron, George D. MacComb conductor and Gerald L. Collins accompanist, and the Schubert Club of Grand Rapids, Mr. Mattern conductor and Mr. Tower accompanist. The assisting artist was Ellen Buckley, soprano, of Battle Creek, who was warmly applauded for her singing of the Polonaise from Mignon (Thomas) and a group of American compositions; she was accompanied by Veda Roe, also from Battle Creek.

The Symphonic Band of the Royal Belgian Guards, Cap-

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tain Arthur Prevost director, gave a concert in the Armory under the auspices of the Mary Free Bed Guild.

The annual spring luncheon, the annual meeting, and the final program of the year with Mrs. Lueve Parcell chairman of the day, wound up the season's work for the St. Cecilia Society. Reports of committee chairmen and officers were read, and a delightful program was presented by Augusta Rasch Hake, pianist, and by the Arion Trio, a new organization consisting of Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, mezzo-contralto, and Mrs. Henry J. Dotterweich, contralto, with Mrs. Gerald Williams at the piano. At a special meeting of the active members, Mrs. W. H. Wismer, Mrs. Glenwood Fuller, and Mrs. Frederick Royce were appointed a committee to plan an extra series of programs by the active members for next season. Members attending the biennial convention of the N. F. of M. C., in Boston, were Bertha Kutsche (president), Louise Kutsche, Mrs. F. Dunbar Robertson (chairman for the Great Lakes District), Mrs. Joseph Putnam, and May Strong (who directed a chorus in the singing of her prize-winning composition for women's voices, Slumber Songs of the Madonna).

Harlan W. Cleaveland, baritone, who has recently come to make this city his home, gave a recital at the Peninsular Club, assisted by Harriet DeKruyter, accompanist, who also played two solo groups. Both performers received much applause.

Several meetings of the Grand Rapids Music Teachers' Association have been held and committees appointed for the entertainment of the Michigan Music Teachers' Association in June. At the last meeting, Bertha Bradford Murphy gave a talk on the Haywood system of vocal instruction, which is in use in many of the local schools. Oscar Cress was elected vice-president, all other officers being re-elected. Bessie Evans Richardson, Bertha Sekell, M. Merwyn Mitchell, Clyde E. Tuller, and William Van Gemert were elected to the board of directors.

Two young local musicians were winners in the state contest of the N. F. M. C. held in Pontiac. Jay Whittington won the violin prize for student musicians, and Hila Van Den Bosch won the piano award in the young artists' contest.

In the state finals of the school music contests held in East Lansing, Union High of this city took four first places, for orchestral sight reading, for string ensemble, for Girls' Glee Club, and for Boys' Glee Club, and two second places for orchestra and mixed chorus. The vocal department at Union is in charge of Florence Best and the orchestral department of Theodore Fryfogel. Ottawa Hills won two third places, in orchestra and orchestral sight-reading, and East Grand Rapids was first in string ensemble in Class C. 1,000 schools were represented. Mrs. William J. Fenton, local teacher of voice, was one of the judges.

The combined high school glee clubs and the Symphonia Society, an orchestra composed of chosen players from all high schools, which is directed by M. Petrilli, gave a concert at Union High, and also at Cedar Springs.

Fred Prescott, Howard Shields, and Daniel Litscher, advanced pupils of Marie Estabrook, gave an enjoyable recital at Trinity Community Church. They were assisted by Lowell Tuer, baritone, and Howard Benjamin, accompanist.

Augusta Rasch Hake presented fifteen of her piano pupils in recital in the St. Cecilia studio. The work of Richard Johnson, Jack Taggart, Louise Zoerner, and Joseph Evans was exceptionally pleasing.

Reese Veatch presented two of his artist pupils, Howard Zimmerman, baritone, and Aurora Lundahl, soprano, in an enjoyable recital at his studio. The accompanists were played by Harriet DeKruyter.

Marguerite Colwell presented twenty-three piano pupils in a recital at the St. Cecilia studio. Virginia Shellman, Winifred Arthur, Zeona Rivette, Dorothy Mange, Charline Charles, June Collings, and Edwin Snell showed exceptional talent. Miss Colwell's assistants, Evelyn Niebohr and Seranna Botting, also gave pupils' recitals in their studios. Mildred Colwell presented eighteen of her piano pupils in recital.

The Grand Rapids Conservatory of Music, which has grown rapidly during the past year, has given several re-

(Continued on page 15)

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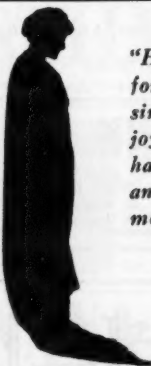
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The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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## Music Notes From Coast to Coast

Concluded from Page 14

citals, a pupils' recital featuring twenty-five advanced pupils and the annual recital in which the Glee Club, directed by Kathryn Strong Gutekunst, gave the program. Their most ambitious number was The Voyage of Arion by Earl Moore of the University of Michigan, in which Dorothy Marsman sang the incidental solos. Assisting were Leola Parbel, pianist, and Hilda Van Dam, contralto, with Dorothy Pelck McGraw as accompanist. The graduation recital featured the four graduates, Leola Parbel (piano pupil of Oscar Cress), Palmer Quackenbush (violin, pupil of Karl Wecker), Elizabeth Irene Tatum (voice, pupil of Jurien Hoekstra), Cornelia Vandervelde (voice, pupil of Kathryn Strong Gutekunst). Mr. Cress, director of the Conservatory, also presented teachers' certificates to C. Elizabeth Hooker, Dorothy V. Gates, Maxine Felter (for piano); Leila Swanton, Bruce C. Walter (for violin); Verna Foster (for voice); Karl Kooistra (for trumpet); C. H. Jasperse and Ethel Partridge (for dramatic art). The accompanists were Ruth Pellegrum and Lucille Estes.

Walter Galombeck, an exceptionally talented violin student with Mr. Wecker, gave a recital before the Teachers' Club in the Women's City Club, and repeated the program in Muskegon. His numbers, which included among other things the sonata in E major by Handel, the Bruch concerto in G minor, and Sarasate's Zigeunerweisen, were played with a professional touch.

The graduating class of Calla Travis' School of Dancing gave two recitals in the St. Cecilia auditorium, the musical part of the program being contributed by Mrs. Loren J. Staples, contralto; Lorna Hower, accompanist; William Rose, flutist, and the St. Cecilia Quintet (Mrs. Maurice Quick, first violin; Mrs. C. B. Newcomb, second violin; Mrs. V. I. Calkins, viola; Lois Richards, cello, and Mrs. Frederick Royce, piano).

Thomas S. Heines, baritone, with Carl Sennema at the piano, assisted at a recital given by the Grand Rapids School of Expression in the St. Cecilia Auditorium.

Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, played the new Skinner organ at the dedication of Hope Memorial Chapel at Hope College. The college chorus, which is composed of the Boys' and Girls' Glee Clubs, and vocal students of the music department, is directed by Mrs. William J. Fenton. Mr. Tower also presented the recital in dedication of the new Austin organ, which has recently been presented to Central Church of Christ by Mr. and Mrs. George Hardy.

The Fountain St. Baptist Church announces a series of five fine concerts for next season, including the Smallman Choir of California, the Russian Symphonic Choir, Albert Spalding, Sigrid Onegin, and the Barrere Little Symphony. H. B. R.

**Omaha, Neb.** The Symphonic Band of the Royal Belgian Guards was heard in an excellent program at the Municipal Auditorium, under the direction of Captain Arthur Prevost. Wealth of tonal colorings and unusual finesse in tone gradation were distinguishing features in the playing of this band, whose subtleties of shading and rare blends of color gave great pleasure to the listeners. Works performed were Tchaikowsky's 1812 Overture, Chabrier's Espana, the l'Arlesienne suite by Bizet, a Theme Varie by Ropartz, and Wagner's Tannhauser overture.

A performance of Mendelssohn's Elijah, which exhibited many interesting and praiseworthy features, was given at the Technical High School by the University of Omaha Choral Union, under the direction of N. J. Logan, director of the University Conservatory of Music. The Choral Union members, about 120 vocalists who had been carefully trained for the work by Director Logan, making their attacks with keenness, shading with care and working up to well-rounded climaxes. They, as well as the orchestra, recruited from the ranks of the Omaha Symphony Orchestra, were kept well in hand by Conductor Logan, who guided them by very definite beats to sure and telling effects. The soloists were: Elizabeth MacCollin and Marian Fisher, sopranos; Lilian Knowles, contralto; Edwin Kemp, tenor, and Arch Bailey, baritone, all of whom performed with distinction. J.

### CORNISH SCHOOL NOTES

**Seattle, Wash.** The Cornish Theatre was the scene of many recitals, etc., during the past month, including the commencement exercise, held a month ahead of the usual time this year, immediately before Miss Cornish's departure for Europe. The speakers on this occasion were Roy P. Ballard, president of the Cornish School Foundation, and Herbert Ellsworth Cory, of the University of Washington; Miss Cornish presented the diplomas. One violinist, four pianists, one singer and five dancers received certificates and diplomas, and two "Achievement Diplomas" were awarded to two former Cornish students who have been particularly successful in their professions, namely, Josephine Hutchinson, playing with Eva LeGallienne in the Civic Repertory Company of New York, and Richard Odlin, puppeteer and musical comedy actor.

One of the outstanding attractions of the month was the dance recital by Caird Leslie and pupils—a fine program in which Mr. Leslie appeared personally, assisted by Irene Isham (recently returned from an engagement at the Coronation Festivities in Tokyo, and who has appeared successfully in such Broadway productions as Desert Song, Queen High, etc.)

The Cornish Orchestra, under the direction of Peter Meremblum, gave a very successful concert—the last of the season.

Franklin Riker, of the voice department, presented his pupil, Bertha Compton, soprano, in recital; a concert by three members of the faculty—Ellen Wood Murphy, soprano; Edith Kendall Williams, violinist, and Hermann Ulrichs, pianist—was another interesting occasion. Mr. Riker is pleased to announce the success of his student Margaret Boslough of Tacoma, who has won first place in the student class for the district (Washington, Oregon and Idaho) in the recent contest sponsored by the National Federation of Music Clubs. Summer school opens July 18. F.

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**Irma Swift Pupils Sing for a Large Audience**

Steinway Hall was filled to capacity last Saturday evening, when pupils of Irma Swift appeared in recital. May Haggerty, Grace Hall Maher, Lillian Fischer, Marguerite Dooling, Janet Campbell, Mary O'Donnell and Esther Kahn were the seven pupils presented, each of whom was given an opportunity to display her skill and musicianship in operatic arias and songs. The voices were in various degrees of development, but all the pupils displayed a seriousness of purpose in their study which was highly commendable. Their singing was marked by an easy flow of tone, excellent phrasing and clear diction, and they also showed ample appreciation of the content of the music interpreted.

Singularly enough, all were sopranos, their voices ranging from mezzo to high coloratura, a fact which, with one less skilled in program making than Miss Swift, might have resulted in a long and somewhat boring recital. That Miss Swift was more than equal to her task, however, in this regard was proved by the audience, practically every listener remaining for the final number—and there were fourteen groups, each followed by an encore. It was a long program, but of undeniable interest, both because of the music itself and the manner in which it was sung. Miss Swift is obviously not only a musician and teacher of force and ability, but she also understands the art of management, for group followed group very smoothly and without any unnecessary waits.

Elizabeth Hildreth was the accompanist of the evening.

**Helen Chase Artists' Engagements**

Melvina Fassmore, formerly of the Chicago and Cincinnati opera companies, sang the prima donna role of The

Barber of Seville at the Steel Pier, Atlantic City, on June 30. Phradie Wells, of the Metropolitan Opera, is among the artists perfecting repertory for summer concert and opera appearances. Dorothy Steudebaker, lyric soprano, sang the role of Lucrezia in The Doctor of Alcantara, broadcast over WABC on June 26. Esther Klar, soprano, has been giving weekly programs with the Parnassus Trio over WEA. Judson Ryder, baritone, has signed a contract for ten weeks of concerts en tour.

Miss Chase will continue holding her sight singing and repertory classes on Tuesdays throughout the summer.

**Rudolf Larsen Studio Activities**

Rudolf Larsen, violinist and teacher, well known as an Auer representative, gave a tea at his home in Brooklyn, N. Y., on June 2. Mr. Larsen entertained the large group present with a string trio, consisting of Paulding De Nike,



RUDOLF LARSEN

cellist; Edith Wiederhold, pianist, and himself as violinist. These three excellent musicians delighted the audience with their fine artistry.

On June 9, Mr. Larsen presented his pupils in recital at his Brooklyn studio before a group of friends and admirers that completely filled the spacious rooms. The pupils appearing were: Felix Alario, Esta Sterkin, Florence Wells, Thomas Murphy, Carl Statuto, Aino Vare, Harry Rosoff, William Thrall, John McCullough, Joseph Lieberman, Sidney Ludwig, Ruth Gildner and Lillian Libove. One and all displayed the thorough training they have received from Mr. Larsen and did credit to their teacher in their playing of the difficult numbers chosen for them. The entertaining, yet difficult, program included numbers by Bach, Sarasate, Rimsky-Korsakoff, Paganini, Mozart, Schubert, Mendelssohn, Vieuxtemps and Beriot.

Mr. Larsen maintains a studio in Carnegie Hall, New York, as well as in Brooklyn.

**Cincinnati Conservatory Graduates Largest Class in Its History**

The Cincinnati Conservatory of Music presented degrees, diplomas and certificates to the largest graduating class in the history of the school at the recent annual commencement exercises on June 17. Bertha Baur, president of the Conservatory, expressed herself as being particularly gratified over the number of students who had complied with all of the theoretical and university requirements, as well as the musical requirements for the Bachelor of Music degree. Twenty-five students were awarded the Bachelor of Music degree this year and eight Bachelor of Science degrees in Public School Music. Four post-graduate students of the Conservatory completed their work during the past year for the Bachelor of Pedagogy, Bachelor of Letters and Master of Music degrees.

Honorary degrees were conferred on two outstanding men in the musical life of this country. Alexander Russell, who for many years has directed the Wanamaker concerts in New York and Philadelphia, and before that was head of the Music Department of Princeton University, was present at this commencement to receive an honorary Doctor of Pedagogy degree. James Francis Cooke, the president of the Theodore Presser Company of Philadelphia, and for a number of years the editor of the Etude, was in Cincinnati in order to be presented with an honorary Doctor of Music degree. Mr. Cooke also presented the baccalaureate address to the graduates the day previous.

Collegiate diplomas were awarded to nine students, two with distinction. Thirty-eight academic diplomas completed the number of graduates, in addition to which thirty-two certificates of scholarship were presented to students who will complete their work for diplomas next year.

Dan Beddoe, tenor and member of the artist faculty of the Conservatory, was the soloist for the commencement program, which was attended by an audience which overflowed the Conservatory concert hall and several hundred people remained unseated throughout the exercises. Dr. Frank W. Chandler, of the English Department of the University of Cincinnati, made the address to the graduates. At the time of conferring the degrees, the candidates were presented by Frederic Shailer Evans, dean of the faculty, and Dr. Edgar Stillman-Kelley, head of the composition department.

An interesting feature of the exercises was the fact that three students who received diplomas this year are entirely without sight. All of them have followed a course in theory and harmony which is especially arranged for students with impaired vision by Clara Bridge, and have satisfied all the requirements for students with normal vision.

Miss Baur, assisted by her entire faculty, received all of her guests, students and the graduating class at a reception on the campus of the Conservatory following the exercises.

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**Mary McCormic for Buenos Aires Opera**

"Mary McCormic sang for the first time in France on September 13, 1923 (the soprano claims thirteen as her lucky number), at Biarritz, where she was acclaimed by all the official world of the Cote Basque, and of Bayonne—that historically musical city on the frontier of Spain—who were all present to do homage to the gifted young American artist. From the beginning she made a conquest of her audience; the house rang with applause; the extraordinary vibrant warmth of voice, directed with indisputable authority and exquisite sensibility, made a Micaela that still lives in the thought of the Basques. On September 23, she was engaged for four years by the National Opera of Paris, where she has been one of the most interesting stars in a quarter of a century. She was the first American artist to be awarded such a contract in a generation. Her triumphs were in Thais, Herodiade and Marguerite. Of the latter it was said that she did not resemble the Marguerites so often seen and heard; she was more human, more full of life. Her voice was remarkable in the Jewel song. Juliet has also been one of her great roles at the opera and M. Raoul Gunsbourg, the 'magician of the operatic stage,' chose Juliet as the introduction of Mary McCormic to the super-musical world of Monte Carlo and the Riviera.

"At the Monte Carlo Opera one sings to one element only, and that the most hypercritical in the world. When a singer has pleased the 'four hundred' of Monte Carlo he or she can sing in any opera house in the universe. And Miss McCormic not only pleased, but she enthralled. Critical opinion was virtually unanimous concerning the beauty of her voice, the purity of her style, her histrionic intelligence and her personal charm. Mary McCormic is a singing artist of the first water, limpid, crystalline, superb. Her voice is more than brilliant; it is warm, rich, and round, delicious in every nuance from softest pianissimo to the fullest fortissimo throughout the gamut."

Such was the tribute the Paris Temps paid Mary McCormic, popular American soprano.

Miss McCormic has been engaged for the opera season at Buenos Aires.

**Bamman Office Moves to Summer Quarters**

Following her usual custom, Catharine A. Bamman, concert manager of New York, has moved her office to spacious home grounds at Plainfield, N. J., for the summer. From now until October 1, when the regular schedule will be resumed, Miss Bamman will be at her office in the Hotel Roosevelt only on Mondays and Fridays or by special appointment.

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**LOHENGRIN'S FAREWELL**

Students of Wildermann Institute of Music of St. George, S. I., in final scene of Lohengrin, given in this form the first time in U. S. or Europe at Feldman Auditorium, Curtis High School, St. George, S. I., June 14.

### Wildermann Institute of Music Costume and Dance Recital

An elaborate undertaking, most successfully carried out, was the costume and dance recital by pupils of the Wildermann Institute of Music and Allied Arts, St. George, S. I., June 14, at Feldman Auditorium, Curtis High School, attended by an audience of 1,000 people. 120 pupils of varied ages collaborated in this enjoyable affair, which offered music in various aspects, closing with excerpts from Lohengrin, with tableaux.

Fritz Forsch, choral director, was firm but kindly; he began with Indian Dawn (Joseph Marino, violin obligato) also The Glow Worm, sung by the Institute Choral, with five young girls and two children, charmingly costumed, as dancers; Boccherini's Minuet was also presented. Sylvia Fisher played a violin piece (Mollenhauer) finely, and there was excellent ensemble in a violin quartet, Marguerite Pfaff leading. Schubert's Moment Musical was danced by seven young girls in brilliant costumes. Lindy, a can-

tata, was well sung by the choral under Mr. Forsch, and an unusual number was a Toy Symphony Orchestra (fifty children) which played Schubert's Military March, all manner of legitimate toy instruments being used; there were gongs, bells, cymbals, drums, triangles, tambourines and castanets. Stereoscopic views of the Wildermann Institute, and scenes from Wagner's life, greatly interested the large audience; this led to the presentation of Lohengrin, which, through tableaux, choruses, two pianos and orchestra, directed by Grete Kahlert, of the faculty, filled the remainder of the evening. The seven characters of the opera were as follows: King Henry of Brabant, Gerard McDowell; Lohengrin, M. Pfaff; Elsa of Brabant, Olga Holtermann; Duke Godfrey of Brabant, her brother, Elliott Chapin; Frederick of Telramund, Richard Gass; Ortrud, his wife, Magdalena Ireland, and The King's Herald, Charles Ackerman, Jr.

Miss Pfaff, talented pianist and violinist, of marked boy-type, was a splendid Lohengrin, while Olga Holtermann was attractive

as the blonde Elsa. Magdalena Ireland was a splendid Ortrud, and the various Heralds, Nobles, Ladies of Honor, Pages (there were forty) were well cast. The music performed included the prelude to Acts I and III, Elsa's Dream, Procession to the Cathedral, Bridal Chorus, Lohengrin's Reproach, Farewell, Swan Song and Finale. These numbers were played and sung in most effective fashion, and because of the authentic costuming, stage grouping were hugely enjoyed. Little Julia Ruth Friedman danced Saint-Saëns' The Swan (Joseph Marino, violin obligato) in graceful fashion preceding the Farewell. Miss Wildermann's ambition in founding her Institute, and her enterprise in presenting such a long and complicated program, are most praiseworthy; Institute headquarters are in her own splendid building of three floors, on Central Avenue, facing the bay, and she employs teachers in her various departments who are successful specialists. Summer courses will be given, and the annual graduation exercises will take place at the Town Hall, New York, October 6.

### Henry Weber and Marion Claire in Europe

Henry G. Weber, for several seasons one of the capable conductors of the Chicago Civic Opera Company, and his beautiful bride, Marion Claire, soprano, who achieved brilliant success with the company last season are now in Europe. Late in May they enjoyed a few days' holiday, which they spent in visiting the quaint city of Nuremberg, Germany. The little vacation was afforded the Webers, who are members of the Berlin Staatsoper, while the ensemble of La Scala of Milan were visiting Berlin.

The couple flew from Berlin to Nuremberg by plane and made the trip in two hours and a half; it takes seven hours on the fastest train.

As already announced in the MUSICAL COURIER, Marion Claire has been singing at the Staatsoper in Berlin with tremendous success, and as soon as she finishes there—about July 1—she will sing a special gala season in Aix-les-Bains, France.



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## Pupil Recitals and Commencements Chief Events of Week in Chicago

Gunn School of Music Graduation Concert—Ganz Begins Master Class Recitals—Summer Classes Start—Other News

CHICAGO.—The Gunn School of Music is not the oldest in Chicago, yet its power in the musical field already has been felt in many ways. Glenn Dillard Gunn, the president, an all-around musician, is a progressive man—one who has put time and money into the school that bears his name—and a critic and pianist nationally known.

Like other schools of music, the Gunn School takes advantage of its commencement concert to impress the public with a novelty. At the Studebaker Theater on June 23, the commencement program of that school disclosed several novelties, which included Six preludes for String Orchestra and Flute, by Anatol Rapaport, pupil of Leo Sowerby. Mr. Rapaport, like his teacher, may be classified as an ultra-modern composer. The difficult work might have been a little better rehearsed, but considering its many intricacies the way that the Gunn School Symphony Orchestra performed it under the direction of Frank Waller speaks volumes for the orchestra and the conductor.

The Gunn School Symphony Orchestra opened the program under its regular conductor, Jascha Selwitz, and played as professionals the Glinka Russian and Ludmilla overture. With Glenn Dillard Gunn and Frank L. Waller conducting, the orchestra gave splendid support to the soloists in the first part of the program. Mollie Opper played the first movement of the C major concerto of Beethoven, and Evan Evans was heard in the Sound an Alarm aria by Handel. The last movement of the Schumann A minor concerto was performed by Bernice Jacobson; Fay Cusack sang My Heart at Thy Sweet Voice from Samson and Delilah; Dorothy Ford played the Rimsky-Korsakoff C minor concerto, and Dorothy Crost presented the Scherzo movement of the Brahms B flat concerto.

Even though the work of each student well deserves to be reviewed individually, they are here collectively praised for the excellence of their performance, which reflected credit not only on their teachers but also on the school where they are being taught.

After the presentation of diplomas, certificates and degrees, excerpts from Il Trovatore were presented under the direction of Frank L. Waller. Valda Rosa was Azucena, Dwight Edrus Cook the Manrico, Bula Berke the Leonora, J. Monroe Langlo a gypsy, and Carlyle Bennett was both Ruis and a messenger. Valda Rosa and Bula Berke showed real talent for the operatic stage, and due to this they made the most favorable impression. To Frank Waller, who had well trained the principals, and Daniel Protheroe, who had drilled the chorus, are due words of praise.

Among the announcements made at the concert was that of the engagement of Herman Devries, eminent vocal teacher and critic, for the season 1929-30 at the Gunn School. Announcement was also made that Grace Nelson had won the piano division of the Schubert Memorial contest in New York on May 25, and that Rae Bernstein was the winner of the Rosa Raisa scholarship, which gives her one year study in Vienna with Moriz Rosenthal.

WALTER SPRY BROADCASTS

Walter Spry, who is teaching a summer master class at Alabama College at Montevallo, Ala., broadcast a half hour recital of

piano music on June 28 over station WAPI during Alabama College hour at Birmingham, Ala.

### MOISSAYE BOGUSLAWSKI IN CHOPIN PROGRAM

One of the busiest and most popular pianists and teachers at the Chicago Musical College, Moissaye Boguslawski, gave the second of the Chicago Musical College summer master class recitals at Central Theater, on June 27. An entire Chopin program played by this fine artist proved popular with the very large audience on hand, and their enthusiastic approval throughout the program evidenced their delight.

Boguslawski is a pianist whose playing reflects the consummate artist, and Chopin's preludes, waltzes, nocturne, etudes, Fantasia Impromptu, Mazurkas, Berceuse, Scotch Dances, B minor Scherzo, B flat minor Sonata and A flat major Polonaise had in him an able interpreter. The lighter numbers were as exquisitely done as the more demanding, and altogether it was an unusually enjoyable recital.

### GANZ BEGINS COLLEGE MASTER CLASS RECITALS

The summer master class recital series of the Chicago Musical College was brilliantly begun by Rudolph Ganz, who gave a piano recital at Central Theater on June 25 that will live long in the memory of all those who heard it. In a program made up of Chopin, Beethoven, Schubert, Weber, Ganz, Debussy and Wagner-Liszt, the eminent pianist displayed that great art that has made him one of the most prominent artists of the day. His listeners were extremely enthusiastic and his success was huge.

### LILLIAN BOGUSLAWSKI PRESENTS A PUPIL

Lillian Boguslawski presented Imogene Carpenter in a piano program in the Chicago Musical College Little Theater on June 20. Imogene Carpenter is a credit to Mrs. Boguslawski, to the school where she is being taught and to herself. Here is a young lady about sixteen, beautiful to look upon, possessor of a winning personality and of the enthusiasm of youth, who played among other numbers the Beethoven Sonata Pathétique with excellent technique, beauty of tone and deep understanding of its contents. Technique nowadays though an accomplishment, is no rarity even among students. It is seldom indeed that one has to criticize the technique of professional or student. It is seldom, however, that one finds in so young a person as Miss Carpenter one who plays with such feeling. Under her fingers the piano really sang one of Beethoven's immortal works. Congratulations to both teacher and pupil.

### CARL BUSCH IN CHICAGO

Among the most welcome visitors to this office during the past week was Carl Busch, eminent composer, conductor and pedagogue, an international figure in the music world, who has added fame as a musical center to Kansas City, where he resides. Mr. Busch was on his way to the University of Notre Dame at South Bend, Ind., where for the past three seasons he has held a master class. This summer again he will conduct two concerts at Interlaken, Mich. Then to conclude his summer peregrinations he will go to

Battle Creek to celebrate his twelfth consecutive season as teacher of composition, harmony, counterpoint and theory, and even at this time his schedule is completely filled, so eager are students from all parts of the country to take advantage of his instruction.

### HELEN FOUTS CAHOON TO TEACH IN TEXAS

When Helen Fouts Cahoon returns to join the voice department at Texas Christian University in Fort Worth, beginning September 15, the gifted soprano and instructor will be resuming her former work, as previous to locating in Chicago Mrs. Cahoon was one of the voice teachers at the University. She will spend her summers and holidays in Chicago, however, as she has many students in the middle-west who regret her departure for the Southwest.

### AMERICAN CONSERVATORY NOTES

The registration of students for the summer session of 1929 exceeds that of every previous season. Students from all parts of the United States are included.

The following were chosen for the Lhevinne scholarships by a board of judges; private lesson scholarships—Mathilda McKinney, Princeton, N. J., and Harriett Soot, Chicago; repertory class scholarship—Pierston Thal, Chicago; auditor scholarships—Mildred Bruck, Lazelle Light and Ruth Anis, Harold B. Holst, of Grinnell, Ia., was selected as the recipient of the Karleton Hackett private lesson scholarship for the summer session of 1929 and Adelle Godden of Joliet, Ill., was awarded a repertory class scholarship.

The registration in the department of Class Piano Training at the American Conservatory is practically double that of last summer. Gail Martin Haake directs and teaches these classes, assisted during the summer session by Frances Frothingham. Other assistants and co-workers in this department who are actively engaged during the summer are: Jane Parkinson, conducting piano classes in the Civic School in Winston-Salem, N. C.; Hatswell Bowman, conducting teachers' course in Mother Houses in different states; Blanche Zehner, lectures in New York and teachers' course in the University of Iowa.

The Josef Lhevinne master class at the American Conservatory started on June 24 with a large registration, consisting of artist pupils from all parts of the country who were eager to take this opportunity of studying with one of the world's foremost pianists.

May A. Strong, pupil of Adolf Weidig, and upon whom was conferred the Master of Music Degree in June, 1928, conducted the performance of her Slumber Songs of the Madonna at the biennial convention of the National Federation of Music Clubs in Boston. Miss Strong's composition won first prize in the Composition Contest in the last previous convention of the N. F. M. A.

### VITALY SCHNEE STUDENTS GIVE PROGRAM

Three talented students from Vitaly Schnee's piano classes furnished the program in the junior artists series at Lyon & Healy Hall on June 22. Edward Brody played a group by Mendelssohn, Haydn and Schubert in a highly creditable manner. Joseph Markin gave fine account of himself in numbers by Lack, Hummel and Schubert-Heller. Frieda Wilson played a group by Turin, Schubert and Weber in such manner as should make her teacher proud. Edward Brody and Joseph Markin closed the program with two piano numbers by Mozart and Duvernoy. These students have been well taught at the hands of Vitaly Schnee, who has established himself firmly in Chicago as a fine pianist and teacher.

JEANNETTE COX

## Chicago's Associated Civic Opera Club

As a result of an inaugural meeting held in Chicago on June 25, at the Rogers Park Woman's Club, another Associated Civic Opera Club has come into being. Enthusiasm over these organizations seems to be the order of the day, and especially when Dema E. Harshbarger, president of the Civic Concert Service Inc., makes one of her inimitable speeches.

Miss Harshbarger is a dynamic personality who engenders an interest in any topic she undertakes; and the amazing growth of sales in the subscription department of the Chicago Civic Opera for next season—over eighty per cent of the subscriptions have been sold—is the answer to her work.

It would almost seem that grand opera has never before been presented as a matter of general interest, for certainly the men as well as the women of these various communities are evidencing an interest by buying tickets.

In her speech, Miss Harshbarger said, "We do not beg anyone to come in; it is not what the opera gets out of it, but what you are personally losing by staying out that is the salient point. The public must attend the opera because of a real desire created rather than as a matter of self coercion. A healthy appetite must be created for this form of art, and when the facts anent grand opera are generally known, that will come."

"The Associated Civic Opera Clubs will have as one of its features informative programs, which will cover in scope the background of the opera, and the lesser known details, for what you see on the stage is but a small part of opera. It is the wealth of technical details which lie behind the scenes that is of vital interest and which make for intelligent understanding. Grand Opera is the type of headline amusement. In other words, it is drawn on a gigantic scale, but we must take the public into our confidence and this Civic plan for audience building, which I have used successfully for nine years, will make the public 'opera minded' so to speak, and the intelligent appreciation of art helps in many other ways."

"With the wonderful new home that has been provided our opera, there ought to be a civic pride in its development; and as now outlined, our company will in the course of the next seven or eight years be self-supporting. Instead of there being too many studying music at the present time, there should be more," said Miss Harshbarger, "as the knowledge of music certainly makes for a better understanding of grand opera, even though music is but one of the phases. The public has musical indigestion at the present time as the result of too much that is mediocre in art, and there must be built up a sense of discrimination."

She also cited the Chicago Symphony Orchestra and the Chicago Civic Opera as the two outstanding features of Chicago.

The formation of these Civic Opera Clubs and the interest that has been stimulated by them show that opera is a great game to be civically played, though its actual potentialities are not understood by the great mass of the public who are interested in being amused. "A healthy interest in art is the only thing that will wipe the stain of crime and vice from the name of Chicago; too long have we been held up as a horrible example, so to speak, and it is time we cleaned house." At the close of Miss Harshbarger's speech the following officers for the coming season were elected—Dr. G. M. Hambleton, president; Mrs. Piggot, vice-president; Mrs. Finlay Baker, secretary and treasurer; Mrs. Sam M. Rose, program chairman; Mrs. Leopold DeMare, membership chairman, and Thomas Meyer, publicity chairman.

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## Artists Everywhere

**Elsa Alsen**, Wagnerian soprano, made two appearances last month with the Seattle Symphonic Orchestra. Mme. Alsen left June 15 for Seattle and returned July 4 immediately to resume teaching in her Hollywood studio, where many pupils awaited her return.

**Paul Althouse**, who is booked for a comprehensive concert tour of the Pacific Coast this summer, will appear in Las Vegas, N. M., on July 22, his first appearance in California being at the Hollywood Bowl on July 26. Recently the popular tenor sang at the Cincinnati, Sioux City, Ann Arbor and Evanston festivals and in Albany.

**Ralph Angell**, who accompanied San Malo, violinist, in all his concerts during his recent tour of Havana and Panama, returned to New York on June 16.

**Richard Crooks** will appear on the recently established Community Concert Course in Amsterdam, N. Y., on January 7 next. The popular tenor is solidly booked in Europe during September, October and part of November, so will only be available for America during the coming season from December to June.

**Marguerite D'Alvarez** will sing Carmen in Aix-les-Bains during July and will also give a concert there. She recently gave a concert in Paris, achieving great success.

**Marie Louise Dawson** recently presented a group of her pupils in recital at her New York studios, those taking part being Mildred Schooley, Robert Rieders, Alice Bac, Marjorie Lindeman, Ruth Rieders, Clifton Kann, Loraine Peoble and Margaret Horn. The concluding numbers were a Chopin berceuse, played by Miss Dawson, and the first movement of the Schumann concerto, in which Miss Dawson and Manfred Malkin participated.

**Amy Ellerman** and **Calvin Cox** were proud of the singing of their artist-pupil, Marie B. Nicholson, soprano, at the Fourth Avenue M. E. Church, Brooklyn. Her singing of songs by Bizet, Curran, Rogers, Henschel, Ponchielli, Hahn, Kramer and Haydn gave opportunity for observing her merits in various schools of music, and was much enjoyed. June 4 Miss Ellerman appeared at Asbury M. E. Church, and June 13 she was soloist at the commencement of the Guilman Organ School, New York,

singing Bach's Strike Thou Hour and the Pilgrim's song (Tschaiakowsky).

**Irene Galleciez**, contralto, artist-pupil of Homer Mowe, was guest artist on Calvary Baptist Church Radio Hour, New York, June 9, singing Gounod's O Divine Redeemer; her voice is rich and expressive and her enunciation very distinct, bringing her many compliments.

**Katharine Goodson**, English pianist, returning to America the coming season for the months of January, February and March, will play for the New York Harlem Philharmonic on February 20. The first of the artist's New York recitals will be at Town Hall on January 27, and her Chicago recital on January 12.

**Charles A. Gries**' Romance in F (published by himself) was one of the many pieces by him played at his piano pupils' concert, Steinway Hall, May 25; it is a pretty, right-hand melody, about grade 3; others of similar class are his Scherzo in G, and Bob White Serenade, both very taking, brilliant pieces. He also publishes Modern School of Velocity by Alfred Rose, consisting of very practical studies, similar to Czerny's, but "of deeper musical worth."

**William B. Hall**, managing director of the new Hall of Nations, auditorium of the Roerich Museum, reports considerable inquiry for this hall, soon ready for concerts, etc. It holds 500 people and is most attractive in every respect.

**Jessie Ward Haywood** (Mrs. Frederick H.), whose poem, Ride Out on Wings of Song, has been set to music and performed chorally in Brooklyn recently, and also in Rochester, and another of whose poems, Yo' Ain't No Pal o' Mine, is being added to the negro repertory of the Forbes Randolph Kentucky Jubilee Singers, gave a short recital of poem impersonations during poetry week at the Three Arts Club, New York, under the direction of Anita Brown, chairman of poetry of the New York State Federation of Women's Clubs.

**Alexander Kisselburgh**, baritone, is leaving for California soon, where he has been engaged to sing at the Hollywood Bowl on July 26 and August 16. Among other engagements so far arranged for Mr. Kisselburgh is an appearance with the New York Oratorio Society on December 27 in the Messiah.

**Sergei Klubansky** has arrived in Berlin following an enjoyable stay in Paris. May 28 he heard his artist-pupil, Tilly de Garmo, as Suzanne in The Marriage of Fargo, in which she scored great success.

**Charlotte Lund**, assisted by Birgit Lund and Henry Learned, broadcast a performance of Haensel and Gretel on June 4 over station WRNY and beginning June 25, from six-thirty to seven-thirty she is directing a Charlotte Lund Hour over the same station. Next season Mme. Lund will give another of her opera recitals for children.

### Elwyn to Open Series

Robert Elwyn, tenor, will be the artist for the first recital to be given this summer on the Columbia University Artist Series at McMillen Theatre, July 11.

Mr. Elwyn recently returned from a western tour, on which he gave a recital in Denver, Col., on May 1, also appeared on



ROBERT ELWYN

a miscellaneous program at the Music Festival at Hays, Kans., on May 4, and was the soloist in the Messiah at Hays on May 5. These engagements were followed by an appearance at Ohio Wesleyan University, Delaware, Ohio, where he sang in The Crusaders, by Gade.

Mr. Elwyn has established a fine reputation throughout the country as one of the leading oratorio singers and a most interesting recitalist. The following season undoubtedly will be one of the busiest in Mr. Elwyn's career.

### Oregon State M. T. A. Convention

PORTLAND, ORE.—With Mrs. Clifford Moore, president, in the chair, the Oregon State Music Teachers' Association recently held its fourteenth annual convention in the

Little Theater, new Studio Building. Mayor Baker addressed the musicians, welcoming them to the Rose City. Sigismund Stojowski, pianist, was featured in several recitals. Ted Bacon spoke on Orchestras in the High Schools, while Anna Landsbury Beck lectured on Public School Music. The fundamentals of piano playing are to be taught in groups in the grade schools of Portland, beginning next fall, Jean Park McCracken announced.

Other interesting speakers were Arthur Boardman, Frederick W. Goodrich, Frances Strigel Burke, Carl Denton, Frances Virginia Melton, Frank Harnack (president of the Musicians' Mutual Association), and C. A. Rice (superintendent of the local schools). Many topics of much interest were brought forward during the three-day program, and the attendance was the largest in the history of the organization. There were several delightful social events, including a motor trip on the Columbia River Highway.

Officers were elected as follows: President, Mrs. Clifford Moore, Portland; vice-president, Mrs. Charles Heinline, Roseburg; treasurer, Mordant A. Goodnough, Portland; recording secretary, Elizabeth Johnson, Portland; corresponding secretary, Elizabeth Levy, Salem. Next year's convention will be held in Salem, Ore. J. R. O.

### Rethberg Returns to America

Elisabeth Rethberg, of the Metropolitan Opera Company, arrived on the S. S. Leviathan on June 26, en route from her recent successes in opera at Rome and Milan, to fulfill a nine-weeks' contract with the Ravinia Opera Company in Chicago. Her first appearance was on June 29 as Aida.

## Information Bureau

### ACCENT PRONUNCIATIONS

Please give me the pronunciation of the following names. E. K.

Granados	Gran-á-dus
Guarnieri	Guar-neé-ree
Desvernine	Da-vairneen
Knolema	Kno-lee-mah
Iota Aragonese	*Ho-tah Ara-go-neé-see
Rakoczy	Rak-ko-chee
Sargies	Sarge-us
Mily	Meé-lee
Melusina	May-loo-sel-nah
Arcangelo	Ark-an-ge-low
Verdier	Ver-vee-ay
Biernberg	Bi-ern-berg
Amadeus	Ah-mah-deé-us
Maila	My-lah
Maida	May-dah

\*The H has the guttural sound of the German ch.

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## The Master Course for Musical Conductors at Basel

By John Warren Erb

The quaint city of Basel, Switzerland, is again to be the setting of a Musical Culture which is destined to be far-reaching in its effect.

For centuries this beautiful city on the Rhine has been known among the social capitals of the world for its refinement, culture and aristocracy and also for its appreciation of Music and Art.

It is very natural that this place of legends and traditions should attract to it Dr. Felix Weingartner, well known conductor, composer and pianist, who is surrounding himself with a following of young orchestral conductors from all over the world. The inspiration for the founding of his master class for conductors was suggested to Dr. Weingartner, no doubt, by the example of his teacher and friend, Franz Liszt, who held his famous master classes for pianists at Weimar. Many of the young pianists who came from all over the world to study with Liszt are today still among the greatest pianists before the public.

Though but in the prime of his vigor and activity, a life of association and friendship with the greatest characters of musical history makes Dr. Weingartner preeminently fitted for the work of transmitting to the coming generation of conductors the traditions and ideals of the classics—indeed a musical genius, from which, like a great mountain spring, flows only the pure stream of inspiration and sincerity. There are not many living today who are able to relate their experiences as pupils of Liszt, Reinicke, Jadassohn and others, and also have been favored with the friendship of such men, for appreciation from such masters of one's talent is indeed a tribute to be treasured. Such was the case with Dr. Weingartner.

In his *Lebens Erinnerungen* he writes of his first meeting with Brahms, upon the occasion of a concert of the Berlin Philharmonic given under his direction in Vienna. The Second Symphony of Brahms was scheduled as part of the program. After the concert, Brahms complimented Weingartner on the manner in which "his Brahms" music

had reflected itself in Weingartner's imagination" and further told the young conductor he had never heard his symphony so beautifully done. This was the beginning of a

he had fully grasped the great new development in music which Wagner had originated. He took a great fatherly interest in Weingartner and did much through his influence to have the young composer's work published, helping also to arrange for the first production of *Sakuntala*, Weingartner's first opera, at Weimar.

Another interesting experience which Dr. Weingartner relates in his *Memoirs* is his meeting and acquaintance with Frau Helene Grebner (of Brussels) at ninety-one years of age. In her youth Frau Grebner had sung

These remarkable friendships and the traditions surrounding them, together with a life spent in most earnest research and application, and the personality of a genius, make Dr. Weingartner a great inspiration to all who are fortunate enough to come in touch with his life and work.

During the period of the course this year the class convened every morning at nine-fifteen, in the Organ Hall of the Musikschule on Leonhardstrasse, and, with but a short intermission, the rehearsal lasted for three hours. All pupils were required to conduct, on an average of three times per week, parts of standard orchestral works. Each composition was analyzed for its form, and the difficulties connected with its performance. Often several men were called upon to conduct the same passage while others were occupied in noting the performance.

Occasionally Dr. Weingartner himself conducted a difficult passage or an entire new work, giving his own conception of the composition, his great idea being to free the spiritual conception of a composition from the usual terrific, accompanying physical effort, which most conductors use in its production. His motto is the elimination of all unnecessary motion, which attracts the attention of the audience from the composition to the personality of the conductor.

Four concerts were given at the end of the master course, in which all members of the class were called upon to conduct some number or movement from a standard symphony.

Opportunities were given through the Basel Conservatory for presenting faculty recitals, and on June 8 a special performance of the Ninth Symphony of Beethoven was given. The master class this season was international in its personnel and consisted of thirty members, of which nine were enrolled from Switzerland; from the United States four; Germany, four; Norway, three; Hungary, two; Holland, one; Sweden, one; Scotland, one; Brazil, one; France, one; Austria, one, and Italy, one.

So, to this interesting scene of the Basel Musikschule and Conservatorium, for which such musical characters as Hans Huber, Suter and Rehberg did so much, there is being drawn through its new director, Dr. Felix Weingartner, a new generation of lovers of the reality in music who will carry forward the torch of reverence for the classics.



DR. FELIX WEINGARTNER

(seated, center) and his Master Class for Conductors at Basel. John Warren Erb may be seen in the front row, at the extreme left. Mr. Erb conducted the Basel Philharmonic in the first of the four concerts given at the close of the master course, on June 19, performing a part of Brahms First Symphony. A few days later he sailed for home, to direct the orchestra and classes in conducting at the New York University Summer Session.

great interest on the part of Brahms for the young conductor.

Weingartner also relates his acquaintance with Wagner, of being received in the Wagner home in Bayreuth, and of Wagner's own ideas concerning Tempi in his works.

Liszt not only was interested in young Weingartner as a pupil, but also said of his compositions, even in those early days, that

in the first production of Beethoven's Ninth Symphony, given in the presence of the great composer himself, at a time when he already had entirely lost his hearing. Wagner did much to make the public familiar with this great work and Dr. Weingartner has gone on with this great mission, having conducted this particular work more than one hundred times.

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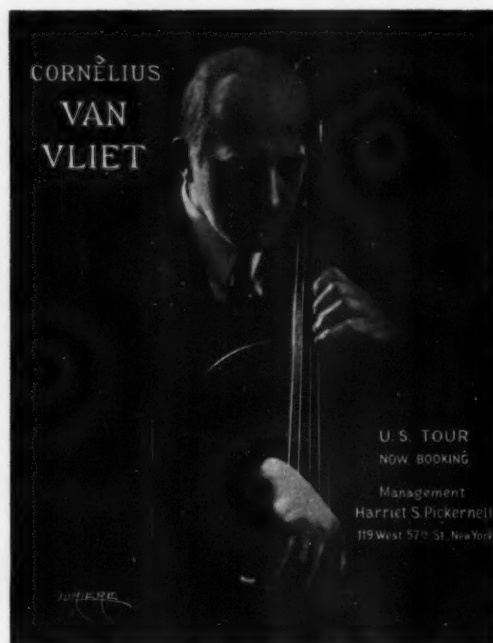
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## Ravinia Opera Opens Its Doors

Capacity Audience Enthusiastically Welcomes Return of Summer Performances—Manon Lescaut the Initial Offering—Marouf, Louise, Fra Diavolo, Samson and Delilah, and L'Amore Dei Tre Re Also Present Notable Casts and Are Superbly Given—A Fine Orchestra Program

RAVINIA.—A summer would not be complete, at least for this writer, without Ravinia. While many other critics take their summer vacation during the Ravinia season, we much prefer to get away in the fall and spring, as Ravinia to us combines pleasure with duty. Ravinia, located twenty-six miles from Chicago, is as good a summer resort as can be found in this country. From Lake Michigan cool breezes sweep through the park, and even on a hot night one may do well to carry a heavier garment than those worn in Chicago, a city also known as a summer resort.

### MANON LESCAUT, JUNE 22

As it is not our province to sing the praise of Ravinia as a summer resort, the above is only set down as an introduction for the opening night, which brought forth Puccini's *Manon Lescaut*. Lucrezia Bori and Giovanni Martinelli were in the leads. As the readers of the *MUSICAL COURIER* are already aware, five thousand "fans" of Ravinia, its artists and its general director, Louis Eckstein, crowded the theater and the surrounding grounds to capacity. Everybody was there—banker, lawyer, doctor, financier mingled with musician, tradesman, salesman—every walk of life was represented. The pick-pockets were "out of luck"; though they came in limousines, their arrival had been announced in advance and they were politely told to go back in their machines unless they wanted to be escorted to the police station by the detectives on hand.

The performance of *Manon Lescaut* was a triumph for both Bori and Martinelli. Lucrezia Bori may not be the most beautiful woman on the operatic stage, yet she gave the impression of being the most seductive, the most aristocratic and the most winning of any in the garb of the heroine, the vamp, Manon, and many in the audience were as captivated by her appearance as others were by her song. Vocally at her very best, Bori richly deserved the ovations that were hers whenever she ended an aria or even a phrase. Martinelli has been heard often at Ravinia as *De Grieux* in the Puccini version, but seldom to such advantage. Spurred on by the acclamation that greeted him when he first appeared, he sang with the enthusiasm of a young man, and his clarion-like tones completely electrified the hearers, who shouted in approval.

Though the night was a big one for those two protagonists, they could not have achieved such success without the help of Gennaro Papi, the popular conductor, who with the Chicago Symphony Orchestra gave a fine rendition of the lovely music besides supporting the singers without covering their voices at any time. The public, too, showed Papi how much they love him by giving him a royal welcome as he made his appearance at the conductor's stand.

Defrere, D'Angelo, Paltrinieri, Mojica, Ananian, Bourskaya, and Coscia—old acquaintances with the Ravinia patrons—rounded up an excellent cast, and more than one gave prominence to his role.

Leonard Lieblich, in his universally read *Variations*, will for the next few weeks run some sidelights of Ravinia. He will tell of the speech that Louis Eckstein made and he will tell you his impressions while he will continue to let you know who is who at Ravinia as far as the singers are concerned.

### ORCHESTRA PROGRAM

As usual, symphony concerts are given on Sunday afternoons, Monday nights, unless otherwise announced, and Thursday afternoons. These concerts, as excellent as they are, are seldom attended by a reviewer for this paper. That is due to many reasons; the best, that on Sunday afternoon we are many miles from there and on week days we have other duties that prevent us from listening to the Chicago Symphony Orchestra, which plays under the able direction of Eric DeLamarter.

At the first concert two Chicago composers were represented—Felix Borowski and Frederick Stock. The program being of American composers, one was certain to find also the names of Hadley, Chadwick and Deems Taylor.

### MAROUF, JUNE 23

Rabaud's opera, which made such a good impression when first produced at Ravinia last season, was the bill that Louis Eckstein served his habitués for the second perform-

ance of the season. Now, generally speaking, the second night is called an off-night. Not at Ravinia, however, where Mario Chamlee counts innumerable admirers. Fresh from his triumphs in Europe and the Paris Opera Comique in this and other operas, Chamlee was delightful in the title role, Marouf, which was a fiasco at the Metropolitan in New York even when directed by the composer, has been made a success at Ravinia through the manner in which it is presented and rendered popular through the manner that Chamlee sings and acts the title role. His Marouf seems to us unsurpassable as to comedy, delivery and singing.

Yvonne Gall made her first appearance this season as the Princess, which she dressed beautifully and sang most agreeably. Gall has made big strides in her art since she came to America as a member of the Chicago Civic Opera. She was much applauded by an audience that has learned to admire her and to appreciate her many gifts as a singer as well as an actress.

Excellent was the Sultan of Leon Rother; funny the Vizier of Vittorio Trevisan; well voiced the Ali of George Cehanovsky; handsome the Fellah of Jose Mojica; and Louis D'Angelo and Giordano Paltrinieri in smaller roles did their bits most satisfactorily.

Louis Hasselmans, who made his reentry on this occasion, conducted with understanding and brio.

The stage management of Desire Defrere left nothing to be desired. Thus the performance reached the high standard of last season.

### LOUISE, JUNE 25

Charpentier's lovely opera, which was first introduced here only a few seasons ago, served for the reentry of Edward Johnson, who sang the role of Julien. The handsome Canadian-American tenor made a palpable hit, singing with rare beauty of tone and with that delivery and phrasing that have placed him so high in the esteem of the public and in the admiration of the connoisseur. Really, to listen to Johnson is a rare privilege. He dominated the first act and his own enthusiasm acted as a tonic to other more phlegmatic members of the cast.

Yvonne Gall was a winsome Louise. At times she looked really beautiful and at times she sang gloriously. Leon Rother made up as an aristocratic workman. We lived in France sixteen years but do not recollect having seen a man of the people coming back from work with such a clean face and hands as those of Rother. Maybe Louise's father came from the barber, as Rother's beard was well trimmed and his costume looked new. It must have been pay day at the factory. Nevertheless, he sang with that opulence of tone that has so long been admired at Ravinia and elsewhere.

Julia Claussen was a funny mother. One who knows how to make the public laugh is bound to achieve popularity, and Mme. Claussen's antics caught the fancy of the public. Very clever, indeed, the King of the Fools, as presented by Jose Mojica; excellent the rag-picker of Louis D'Angelo; special mention to the dancing of Ruth Page. Louis Hasselmans was at the conductor's desk, and his reading of the score was, as before, highly meritorious.

Desire Defrere has become even a better stage manager than a singer.

### FRA DIAVOLO, JUNE 26

Auber's *Fra Diavolo* has become a popular opera at Ravinia and as such has been added to the regular repertory by General Director Eckstein, who follows the desires of his public which he so well understands.

*Fra Diavolo*, which was to our forefathers what *Up In Mabel's Room* is to our generation, was given with a Flo Ziegfeldian zest; and even A. H. Woods would have congratulated Florence Macbeth for the ease with which she took off her garments, shoes and stockings and her step-ins before putting on the night-gown and retiring before the enlarged orbits of the public and of three men on the stage. Miss Macbeth's comedy was nearly as good as that of the other comedians, and that in itself is a high compliment, as this young woman, rather shy of nature, made her part as prominent histrionically as vocally. It was her re-entry and she scored heavily.

The comedy theater lost a great deal when nature endowed Mario Chamlee with one of

the most pleasing tenor voices to be heard nowadays. This very fine singer is also a great comedian. Funny without being vulgar, his *Fra Diavolo* must be ranked with his *Marouf*. In glorious voice, he sang throughout the evening with that beauty of tone for which he is famous on more than one continent, and if the plaudits and laughter of the audience be taken as a criterion of the esteem the public holds for this tenor, his success was unanimous.

Well groomed and well sung, the Lorenzo of Jose Mojica; quite funny, Lady Pamela as presented by Ina Bourskaya; ultra-grotesque and by this very reason most humorous, the portrayal that Vittorio Trevisan gave of Lord Rochburg. Trevisan's walk in itself would give one the "giggles." Virgilio Lazzari and Giordano Paltrinieri as Giacomo and Beppe, respectively, were even funnier than they were last year in those parts. One may reproach them with burlesquing their roles, but we enjoy laughing and their entertainment made every one feel happy. What more can be asked? Louis D'Angelo rounded up the cast as Mateo.

The performance was under the direction of Gennaro Papi, who is as much at home in conducting light opera as he is in operas demanding great musical knowledge.

### SAMSON AND DELILAH, JUNE 27

They do things most realistically at Ravinia. That is owing in some measure to the location of the theater. Now, as is well known, in the second act of *Samson and Delilah*, whenever the strong man of the biblical days expresses his love for one of the first vampires on this earth, lightning and thunder are seen and heard on the stage. At Ravinia they did not need to do this; we got the real thunder, lightning and a torrential rain, all mingling their noises with the voices of the singers. So we may record here that we have never heard the *Saint-Saens* opera under such favorable conditions.

In order to be heard over the rumble of the thunder and the patter of the rain the principals as well as the chorus and the orchestra had to give all that was in them. Danise, by the way, who made his re-entry, and who often in the past has sung some of the music *mezza voce*, displayed his gorgeous voice in all its amplitude. We do not recollect his High Priest to have been as effective as it was on this occasion, and he shared equally with the two protagonists, Martinelli and Claussen.

Samson has long been recognized as one of Martinelli's pet roles. He likes the part (continued on page 25)

### American Jazz Opera to Have Philadelphia Premiere

Mary Louise Curtis Bok, chairman of the Philadelphia Grand Opera Company, announces that W. Franke Harling's American jazz opera, *The Light from St. Agnes*, will have its first production in Philadelphia by that company during the early part of next season.

This opera, the first American jazz opera to be given in Europe, had its premiere in

Paris on June 19, with Eleanor Painter in the leading role, and was received with great enthusiasm. The same cast that appeared in Paris will be heard in the presentation in Philadelphia, with the composer conducting the performance.

### Goldman Band Giving "Special" Programs

The fourth week of the Goldman Band Concerts on the Mall in Central Park and on the Campus at New York University is bringing forth seven programs, each of which is devoted to a special type of music. On Monday the program consisted of the works of Italian composers. On Tuesday, at New York University, the first half of the concert was devoted to compositions of Beethoven, and Wednesday's offerings in Central Park included only the works of Russian composers. July 4 the program was devoted exclusively to the works of American composers. A special Gilbert and Sullivan program will be given at New York University this evening, July 6. A new soloist appeared this week, in the person of G. Tagliavero, clarinetist, who made his first appearance as soloist at these concerts. Mr. Tagliavero has been the first clarinetist of the band for ten years. The other soloists for the week were Del Staigers, cornetist, and Cora Frye, soprano.

The first four weeks of the 1929 season have shown Mr. Goldman in his true light. He is not a bandmaster in the old sense of the word, but a cultivated, aesthetic musician who uses the band as his medium in expressing the musical sentiments of the world's best composers. His programs hold little that panders to the untutored taste of the masses. He gives the best, in the best style, which makes all the more remarkable his remarkable success with the thousands that attend his concerts and the millions that admire him over the radio. His is the distinction of having raised the standard of "brass band concerts" far above their previous status.

### Goossens to Conduct Opera in Hollywood

Goossens, whose new opera, *Judith*, has just scored such a tremendous success in London, is to conduct opera in concert form at Hollywood this summer; the works selected being *Carmen*, *Tannhauser* and *Die Walküre*. Among the artists to appear, as announced so far, will be Alice Gentle, Paul Althouse, Elsa Alsen, Alexander Kisselburgh, Tudor Williams and Otto Ploetz. The dance in *Tannhauser* will be led by Michel Fokina and Mme. Fokina.

### Weingartner and Furtwängler Honored

BÄLE.—In honor of Felix Weingartner's sixty-sixth birthday the University of Basle conferred upon him the title of Honorary Doctor. In Berlin, Wilhelm Furtwängler, among others, has received the *Pour le merite* order for science and art. K.

## News Flashes

### Lauri-Volpi Decorated with Legion of Honor

A cable from Paris states that, at the National Opera, the French Government sponsored a benefit performance of *Aida* with Lauri-Volpi, Metropolitan Opera tenor, as Radames. The house was sold out. During one of the intermissions the Secretary of Fine Arts bestowed on Lauri-Volpi the decoration of the Legion of Honor. There was great enthusiasm. B.

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### Giannini Acclaimed in Sydney

Word has been received that Dusolina Giannini's debut in Sydney, Australia, turned out to be a sensational event. She was accorded an ovation and the audience cheered her wildly. The enthusiasm waxed greater as the program advanced and the singer was obliged to add a dozen encores.

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### Hadley Guest Conductor

(Special telegram to the *Musical Courier*)

Denver, Col., July 2.—Dr. Henry Hadley has successfully begun his symphony season in Denver where he conducts the month of July, after

which he goes to Seattle as guest conductor of the new summer Stadium Concerts in August. L.

\*\*\*

### Hope Hampton Continues to Intrigue Paris

Word has been received by cable from Paris, that Hope Hampton continues to pack to overflowing the Opera Comique for her performances there. She received fifteen to twenty curtain calls at each appearance. Hers is deemed the greatest triumph which has been witnessed in opera for many years. The management of the Opera Comique has offered Miss Hampton a permanent engagement.

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### Eugene Ysaie Gravely Ill

Eugene Ysaie is reported to be gravely ill at his home in Brussels. The famous violinist has been suffering from diabetes and underwent a leg amputation on June 28. In view of his advanced age and the nature of his illness his condition is said to be as good as can be expected. Two years ago Ysaie married Jeannette Dincin, daughter of Dr. Herman Dincin, of Brooklyn, N. Y.



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NEW YORK JULY 6, 1929 No. 2569

Tenor, who is holding a high C while the curtain fails to go down, to himself: "Oh, to be an Annette Kellerman!"

Jazz composer, who has just decomposed a piece of Beethoven: "What do you think of it?"

Serious musical friend: "Just what Beethoven would have thought of it."

The faculty of playing in tune is commonly ascribed to the possession of a good musical ear. But the ear does not begin to operate until the note is struck. So it probably comes back to the old question of technic.

Johnnie: "Hey, Billie, stop practising that fiddle and come out and play ball."

Billie: "I can't. I got to practise or I get a licking."

John (twenty years later): "Bill, can you lend me twenty dollars?"

William: "Sure!"

Grace Moore's name must be added to the ever-growing list of American singers who are "showing them" abroad. On June 27 she scored a sensational success at the Paris Opera-Comique in the title role of Charpentier's Louise. Singing opposite Miss Moore, as Julien, was William Martin, another American. On with the dance!

Musicians who have been seeking relief from the heat in the movie houses must have noticed how the trombone players in the orchestras recently came in for extra work. A certain film, made in Darkest Africa and showing close-ups of lions in their native jungles, has been playing at the neighborhood theaters. Naturally, this could not be a sound picture, so Leo's roars have to be supplied by the trombonist. If there is no orchestra, the lion makes faces from the screen and the audience uses its imagination for the rest.

The all-engrossing question of wet or dry is of cardinal importance to Arthur Judson, manager of the Stadium concerts. "If the summer of 1929 is one of prevailing clear skies," says Mr. Judson, "the Stadium will be practically filled every night and the yearly deficit will be wiped out. If, however, rainy weather is in store for the city, the Stadium concerts guarantors must be prepared to make up a loss." Which brings to mind the fact that open air concerts in Europe are always wet, and there is never a deficit. The moisture that prevails there smacks

of hops and malt, and, far from entailing a bad attendance and the resultant loss, it attracts souls thirsting for spiritual uplift, and brings in substantial revenue besides.

Thirty years ago a dance musician got seven dollars for playing twelve dances and a short encore to each. Today he gets twelve dollars for playing four hundred dances, innumerable encores to each. Which is preferable?

Florence Austral, who has been making a success at Covent Garden in German opera, said in an interview given to an English paper that she did not think the "talkies" in America were affecting operatic performances. "Americans," said Miss Austral, "are extremely keen on opera and on music generally, and there is not the same prejudice that there seems to be over here about English singers. Somehow, over here they do not think that there can be really first class British singers." Miss Austral has proved the contrary so persistently that it is difficult to perceive how there can be any further doubt in the matter.

Returning from abroad recently, Willem van Hoogstraten, conductor of the Stadium concerts, expressed the opinion that nowhere in Europe can good music be heard so easily and so often as at the Lewisham Stadium in New York. "The Stadium concerts," he said, "are a revealing commentary on the increase of culture of the American masses." Very true, Mr. Hoogstraten, and, incidentally, very good English for a Dutchman. In defense of European open air concerts, however, it must be said that there is the added inspiration of good beer that can be purchased (and imbibed) by the audiences; and good beer always did go well with good music.

## MRS. KELLEY STARTS A FUND

Mrs. Edgar Stillman Kelley, national chairman of finance, N. F. M. C., started her work by taking out \$1,000 endowment in the way of a ten year insurance policy, and announced the fact at one of the Federation meetings with such force that eleven other Federation members took out similar insurance. This means that at the end of ten years the Federation will have \$12,000 at its disposal, and of course many others may be expected meantime to take out similar insurance policies. This fund is to be used for the benefit of young artists.

## IMPROVING PERFECTION

One of the notable features of the Dayton Westminster Choir's tour of Europe, which has come to light since its return, is the fact that the choir improved during its trip abroad. This is apparently unusual, for the strains and fatigues of travel are not generally supposed, under ordinary circumstances, to be conducive to artistic improvement. However, the choir, which sang superbly before it left America, sang even more so as its tour progressed. Its performances have today an abandon and flexibility that are as amazing as they are lovely.

## MRS. TALBOTT STILL ACTIVELY AIDING DAYTON CHOIR

Mrs. H. E. Talbot, who is known to MUSICAL COURIER readers as a result of her activities in behalf of the Dayton Westminster Choir, is bringing to Runnymede Playhouse, Dayton, Ohio, early in December, the great actor and producer, E. H. Sothern, who will be presented in a series of dramatic recitals. The purpose of these appearances is to add to the revolving scholarship fund of the Westminster Choir School, which is now established at the Ithaca Conservatory of Music and of which John Finley Williamson is the dean. Sothern's program will include the murder scene from Macbeth, the trial scene from The Merchant of Venice, and several scenes from Lord Dunsyreary. He will also give a lecture on The Great Actors and Actresses of the Past. At another recital Mr. Sothern will give scenes from Hamlet and Othello.

It is characteristic of Mrs. Talbot's breadth of vision that she should give Dayton residents the opportunity of hearing Sothern, and that she should plan to keep in close touch with the choir, in spite of the fact that it has moved to Ithaca. The Dayton Choir is to maintain its identity. Coupled with the name will be "The American A Cappella Art Choir." The Dayton Journal of June 23 devotes an entire page to Mrs. Talbot and her activities, using a photograph that fills the width of six columns. It is a fitting tribute to a woman who has not only done much for her own city, but also has furthered signally the art of America and the reputation that American art has achieved in Europe.

## Trade Names

"We are forced either to turn off the radio or listen to advertising ballyhoo and sales talk."

So says a music lover, and his remarks surely point to the writing on the wall. People are getting tired of "advertising ballyhoo and sales talk." They want radio programs of one kind or another, but they do not want the programs to be too baldly and insultingly commercial.

Apply the same principle to magazine advertising and the significance of it becomes apparent. Suppose, for instance, you were to start a magazine story only to discover that it was merely a cleverly disguised advertisement. Would you read the same magazine again? You would not. And, furthermore, the government has seen to it that such material must be marked "Advertisement."

It is doubtful if radio will ever become musically important under present conditions. Radio stations naturally sell as much of their time as they can, and there is no reason whatever why the station management should concern itself with the quality of the programs that are broadcast by advertisers. So long as the programs have nothing generally accepted as objectionable in them the station management can scarcely be expected to care of what they consist. Magazine and newspaper advertisers are in the same class—if their manner of advertising fails to bring results the loss is theirs.

Much has been said, and is still being said, about the great message radio has for the world, the immense service it is doing the arts, particularly music, but it is not altogether clear where this enthusiasm has its source. A certain amount of really good music is broadcast, but the amount is limited and likely to become more so.

One thing is sure—if the ballyhoo and sales talk increase much beyond the high water mark it has now reached, the radio audience will gradually proportionately decrease. Radio has great and noble possibilities, but it seems unlikely that those possibilities will develop along the lines that have so far obtained.

There are fewer and fewer "sustaining programs," as the programs are called which are put on the air at the expense of the broadcasting station, and advertisers have "sized up" the radio public as having the lowest of low taste and, for the most part, delete from "continuities" all but the most popular or most sensational of features.

Radio, too (so it is reported), is being listened to less and less. There are not fewer listeners, but the listeners do not listen, any more than people in a café, hotel dining room or restaurant listen to the music. In such places people talk during the music—the louder the music the louder the talk—which does not, strange to say, lessen the value of dinner music.

Only—the music becomes a side issue—a sound heard but not thought of, adding to a general sense of well-being, but not intruding upon other pleasures.

Where radio shines as an advertising medium is when artists sacrifice their own name and adopt the names of their sponsors—The Gold Dust Twins, The Ipana Troubadours, the Hoover Sentinels, The Cliquot Club Esquimos, and so on and so forth. In such cases a first rate radio-vaudeville team or troupe must be developed. The listener then does not ask what music will be played, or particularly, about the nature of the program, any more than vaudeville audiences concern themselves in advance about the nature of the program that will be offered by some star of the "two-a-day."

There is, therefore, real reason to suppose that radio advertisers benefit less by employing great artists than they do by employing artists who will become their adopted children and carry their firm name. It is not nearly as good to announce: "This program is being sponsored by the Gold Dust Company," as it is to say: "You are listening to the Gold Dust Twins." Why? Because it is easier for the listener to say: "I heard X-ski last night"—and to forget who put this great artist on the air, than it is to say: "X-ski was the artist on the Imperial Sausage Manufacturers' hour last night." Obvious!

It is obvious, too, that it is not the business of radio advertisers to improve musical taste. After all why should they?



# Variations

By the Editor-in-Chief

Chicago, June 26, 1929.

After years of the roving, piratical life of a musical editor and critic, I find myself in summery Chicago, and held down to six weeks of conducting classes at the Chicago Musical College, in Musical Criticism and Musical Literature.

It is not a penance I am enduring, or a business I am undertaking. As a matter of fact, I had long harbored a secret desire to do this very kind of work for awhile. I taught, and lectured pedagogically, many years ago, until I discovered that millions of dollars could be made in the profession of musical writing. But, once a teacher, always a teacher. Unrest beset me even while I was piling up wealth with my critical pen, and I yearned to face once more rows of earnest students, new and enthusiastic in music, whom I could stimulate, counsel, guide, and arm with ambition and protect from disillusionment.

Carl D. Kinsey, manager of the College, discovered my nostalgia and engaged me for the current session of his Summer Master School.

My class in Musical Literature is crowded; my class in Musical Criticism is not. The inference is more amusing than painful to me. Evidently the students at the College are unmercenary and do not desire to make millions as musical writers.

The absence of large numbers from my Criticism class could hardly denote that I am not considered a good critic, for indeed I am an excellent critic. There is none better.

Philip Hale, of Boston, and William J. Henderson, of New York, might tie me, but they cannot beat me, except in age and mellowness.

(At that, I am beginning to find traces of mellowness in myself. I no longer consider any technical slip a crime. I look with patronizing attitude upon even the best coloratura singing. My blood pressure is not sent up by orchestral noise. And I extract more inner contentment from Bach, Beethoven, and Brahms, than from Liszt, Tchaikowsky, and Strauss. The only flaw in my mellowness is that I refuse to give up much of Chopin. I admit the dating of a few of his earlier works, but beyond that, each note I am asked to relegate to oblivion, would have to be dragged from my very teeth and claws.)

Another proof to my own mind, of my eligibility for the mellow ranks, is my disinclination to wound or ridicule artists when their performances do not meet with my approbation. In my salad days as a critic I used to revel in being a picador of the pen, baiting my victims with barbed words and pricking phrases. Most of them I recall now as the flaming stupidities of youth. It seems to me at this stage of my life, that to obliterate unworthy performers, silence is more effective (and certainly more charitable) than exposure and chastisement in the public prints. The critical pen should be neither a birch nor a sword.

Of my seventy odd pupils in the Musical Literature class, most of them are teachers, or wish to become teachers. They are wise to steer clear of the profession of music critic. Teachers never have much trouble in handling their incomes, but as the wealth of the music critic piles up, he turns sere and aged trying to find lucrative investments, and trying to keep from becoming an opera subscriber, an orchestral guarantor, and a donor of low priced concerts for the people.

Furthermore, if you are not a critic, you never have to hear talented children play in private, nor to give pretty girl singers letters of introduction to Messrs. Kahn, Insull, Eckstein, Gallo, Gatti Casazza, Polacco, Johnson, Serafin, and all the concert managers and symphony conductors.

The new Chicago Opera House is beginning to near outside structural completion. Its tall skeleton of steel towers into the North Shore sky. The institution declares that it will open punctually and efficiently on its regular date late next autumn.

The only compliment which a musical artist really dislikes is that which is paid to another.

If other people would only be as reasonable as we are, all musical argument would cease.

The Fine Arts Building, with its theater, reminds me of the late Frank Pixley, and of an anecdote which he told me a long while ago when I lived in

Chicago as the representative of the MUSICAL COURIER.

Pixley was a remarkably gifted librettist, and his King Dodo, Prince of Pilsen, and Burgomaster, had extended runs at the Fine Arts.

At one time Pixley functioned as the touring manager and press agent of a prominent pianist. One of Pixley's duties was to stand before the door of the recital hall, and in resplendent silk hat and flowing frock coat to impress the persons who applied for "passes." On one such occasion, in an Illinois town, Pixley was approached by a well dressed colored gentleman, who asked for the "privilege man." Informed that he stood in the august presence of the manager himself, the negro inquired whether "the show recognized the courtesies of the profession."

"Of course we do," answered Pixley; "might I inquire who you are?"

"I'm the 'butter,'" responded the negro with a slight air of pride.

"The what?" asked the surprised Pixley.

"The 'butter,'" came the reply; "I'm working here at the County Fair."

"Pardon me," ventured Pixley; "but I must confess I don't understand. Will you be so good as to explain?"

A little hurt, the ebony artist made answer: "Why, a 'butter' is a strong-headed man; I let them break stones on my head and throw baseballs at me and—"

"Oh, I see," broke in the enlightened Pixley; "why, of course you're entitled to the courtesies of the profession. Here, I'll write you out a pass." Being a clever draughtsman, quick as a flash Pixley drew on his pad a sketch of the negro's face, wrote underneath "Please pass the butter," and handed the slip to the virtuoso of the adamant dome.

"Have you heard my last song?" asked a simpering composer of a gruff critic.

"I hope so," was the mystifying reply.

The Congress Hotel has musical atmosphere and traditions, for most of the visiting heroes and heroines of tone, concert and operatic, live there when they have performing duties in this town. Even the Congress menu is musical. Three of its tasteful tonal items are Sardines à la MacDowell, Peach Melba, and Pistaccio Ice Cream, Nordica. Vive, l'Amerique!

My present apartment at the Congress is sanctified space, for here, as Rene Devries informs me, dwelt Raissa and Rimini during the past winter. Now that a critic occupies it, those stars may not take the apartment again next season. Perhaps they are superstitious.

And speaking of singers and critics, will not Lucrezia Bori look upon Edward Moore, of the Chicago Tribune, as the most gallant of all reviewing scribes? He wrote, after the diva's appearance at the opening of Ravinia Park last Saturday: "Lucrezia Bori is one of the most youthful operatic heroines that ever wafted charm across the footlights. In this Manon Lescaut performance I am reasonably certain that she was not a day over eighteen years old . . . her delightful youthfulness never fails."

A Metropolitan Opera House touch was injected into the Ravinia premiere (attended by about 5,000 persons) when Louis Eckstein, the lone eagle impresario, made a speech in which he read a cable of congratulation sent from Europe by Otto H. Kahn, and pointed out Edward H. Ziegler, who received a round of applause, and rose and bowed. Ravinia remains a great enterprise, a source of pride to Chicago, and an object lesson to self satisfied New York.

I had a most interesting talk with Devries on the subject of musical advertising, which he believes in absolutely and masters expertly. His motto is "Name value." He goes so far as to say that a demand could be created through advertising and publicity, even for a musical personage who does not exist.

"What I mean is this," said Devries; "let us suppose that the MUSICAL COURIER invents a fictitious pianist named Tastenhauer. Then its pages for one issue are filled with glowing accounts of Tastenhauer's unprecedented triumphs in Europe, South America, and the Orient, all the descriptions agree-

ing upon the artist's hypnotic tone, his sizzling technique, his masterful musicianship, his overpowering personality. Photographs show Tastenhauer's classic head, his wavy hair, dreamy eyes, sensitive nose, poetical chin. Finally, it is announced that the young man—Tastenhauer being twenty-four years old, tall, slim, and elegantly attired—would entertain propositions for an early American tour.

"I am willing to wager," concluded the convincing Devries, "that our paper would receive numerous inquiries from managers, music clubs, and other sources, asking for further details about Tastenhauer and asking where he or his representative could be reached in Europe. I say again, therefore, that name value is everything. No matter how good an article or an artist, both remain unknown if they are not advertised. Of course, there must be real merit or ability to support the advertising. The formula for success in music, everything else being equal, is 'ability plus advertising.'"

One of my abiding pleasures in Chicago is to oblige my breakfast with that devastatingly merry column, A Line O' Type or Two (Daily Tribune) by R. H. L. The writing, on all topics, ranges from lightest pleasantry to blackest irony. This morning the musical paragraph has it: "Die Wacht am Rhein is still the most loved phrase in Germany, but what's agitating them very much right now, and for the last eleven years, is 'Der Franzos am Rhein.' If the Germans can get the Franzosen off they can put die Wacht back."

"Amateur" writes from Los Angeles: "We have a local musical club here and I am to give a piano recital before the members in the fall. I wish to practise up a program during the summer, one that will not be too difficult and yet will please the members, all amateurs. Could you suggest an appropriate program?"

Certainly. My correspondent might "practise up" the following. It will not fail to please:

- |          |                                 |              |
|----------|---------------------------------|--------------|
| I.—(a)   | Serenade                        | Moszkowski   |
| (b)      | Nocturne, E flat                | Chopin       |
| (c)      | Spring Song                     | Mendelssohn  |
| II.—(a)  | Second Mazurka                  | Godard       |
| (b)      | Traumerei                       | Schumann     |
| (c)      | Barcarolle, Tales of Hoffmann   | Offenbach    |
| III.—(a) | "Intermezzo"                    | Mascagni     |
| (b)      | Melody, in F                    | Rubinstein   |
| (c)      | Second Rhapsodie                | Liszt-Bendel |
| IV.—(a)  | Minute Waltz                    | Chopin       |
| (b)      | Berceuse, Jocelyn               | Godard       |
| (c)      | Largo                           | Handel       |
| V.—(a)   | "Moonlight" Sonata (first part) | Beethoven    |
| (b)      | Serenade                        | Haydn        |
| (c)      | Valse, E major                  | Moszkowski   |
| (d)      | Narcissus                       | Nevin        |
| (e)      | March, Tannhäuser               | Wagner       |
| (f)      | Minuet                          | Boccherini   |
| (g)      | Gavotte, Stephanie              | Czibulka     |
| (h)      | "Last Hope"                     | Gottschalk   |
| (i)      | Serenade                        | Schubert     |

Rabaud's Marouf, second night's opera at Ravinia, made me wonder why that work ever went out of the Metropolitan repertory. (It was conducted there by Rabaud himself, just after the war, I believe.) It is an exquisitely wrought score, of delicate lyricism, sophisticated harmonization, clever descriptiveness and fascinating humor. Perhaps the comedy of the Arabian Nights' tale gets across the footlights better at the intimate Ravinia theater than at the cavernous Metropolitan. Or, heretical as the statement may seem, Ravinia possibly gives a better performance of Marouf than we heard at the Metropolitan. At any rate, Mario Chamlee is a revelation in the title role. The music seems written for his voice and he reveals buffo talents of a rare order. He has never done anything better than this smooth singing and comic characterization. Yvonne Gall was a sweet-toned and tenderly romantic Princess.

At the Marouf performance, beside enjoying the doings on the stage, this musical reporter could shake hands with Louis Eckstein, Felix and Mrs. Borowski, Lucrezia Bori, Edward Johnson, Edward Ziegler, critic Stinson, of the Journal, Jacques and Mrs. Gordon, and other Chicagoans, temporary and permanent. And, lest you think that prima donnas live a life of complete deprivation, I can affirm solemnly that I saw Ed. Johnson dash out during the intermission and return with some chocolate ice cream cones, one of which was subsequently disposed of with lingering relish by none other than Mme. Bori.

"Just one large family at Ravinia," commented impresario Eckstein.

And you would have thought so also, to see bare-



headed Giuseppe Martinelli romping about in the grass with his two lovely children.

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Other sights at Ravinia: Gennaro Papi applauding the conducting of Louis Hasselmann; Florence Macbeth braving a chilly night to sit through Marouf, which is not a coloratura opera; and vast reaches of empty seats at the concert devoted to American compositions ably and devotedly conducted by Eric DeLamarter.

LEONARD LIEBLING.

## Tuning in With Europe

After Schubert, Beethoven.

The latest piece of musical vandalism, reported from Germany, is the compilation of an opera from the works of Beethoven, in the manner of Spring Time. The chief characters are Beethoven and the Countess Therese Brunswick (presumably as the composer's beloved). Working on the same lines, two Parisian librettists have written a Schumann operetta set to Schumann songs. No wonder German musicians are demanding a law for the protection of musical masterpieces.

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Desecrating the Classics in Germany

Advocating such a law before the Prussian Academy of Arts and Sciences, Dr. Hans Joachim Morer cited other instances of what he called the misuse of musical classics: Accompanying the picture of President Hindenburg visiting the Sports Exhibition—the Freischütz Overture; accompanying the picture of the signing of the Treaty between the Vatican and the King of Italy—the opening bars of the slow movement of Bach's Double Concerto; accompanying the picture of the last stage of a boxing contest—the Ride of the Valkyries. He also protested against the abuse of classical music in jazz arrangements, and in movie theaters.

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On the Other Hand—

In England, on the other hand, a movie organist proudly pointed to the educational work he was doing by playing classical music during screen performances. "The people don't mind," he said, "so long as you don't tell them what it is." It all depends on the point of view.

\* \* \*

Tempora non mutantur

"How can composers have the impudence to write counterpoint, if they have no sense of consonance, if they do not know that some consonant parts sound better than others, if they do not know which to avoid, which to use and where, and if they do not know what is demanded by the legitimate and correct exercise of their craft. If their parts happen to fit it is a mere accident. Their voices wander without rhyme or reason around the tenor; please God they may go together! they throw their sounds at random as an inexpert hand throws a stone which touches its aim once in a hundred times. Woe to us! In our time there are some who endeavor to hide their flaws under the glitter of fine words. They call them a new method of counterpoint, a new application of consonances. With utterances such as these they offend those who are able to discern their lack of knowledge, they offend even common sense, because they provoke discontent where they are supposed to give pleasure: Oh! indecent chatter, oh! miserable embellishments, oh! stupid excuses, oh! abuse, oh! crudeness, or bestiality! To take an ass for a man, a goat for a lion, a sheep for a fish, a snake for a salmon! Just so do they mix discords and concords, that the one cannot be distinguished from the other. What would the old expert professors of music say; what would they do if they were to hear such polyphonists? They would rebuke them with hard words and say: 'The discant which ye use ye learnt not from me; your song fits not mine; how dare ye write as ye do? Ye are useless to me, ye are mine enemies, ye are a thing of wrath to me. Oh! that he could be silent. It is not consonance ye breed, it is dissonance and nonsense.'"

The above, dear reader, is not a tirade on modernism by one of our esteemed critics, but by one Johannes de Muris, a Master at Oxford in the early fourteenth century, whose famous tract on music was completed in 1321. All we have done is to substitute the word composers for "singers" (almost synonymous in the old days) and counterpoint for its mediaeval equivalent, discant. We are indebted for the quotation to Dunton Green, writing in The Chesterian on the genealogy of music, in which he points out how certain developments, in art as in all human society, recur every 300 years. This is the "rhythm of generations" which according to Dr. Alfred Lorenz governs the history of music, as everything else. What is the use of getting excited?

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Klemperer or Toscanini

If Toscanini is at all affected by success, his recent success in Germany must have made him happy. It was more than a popular success. Musicians, colleagues, went out of their way to pay tribute to him. Here is what Otto Klemperer, regarded by many

Germans as the nearest German equivalent of Toscanini, wrote in that excellent progressive weekly, Das Tagebuch: "If one can separate legitimate and illegitimate art phenomena, then Toscanini is legitimacy personified: he is the king of conductors. His performances are more than beautiful, they are right. Toscanini is the ideal representative of objectivity. It would be difficult to point out anything peculiar in his interpretations: that is the peculiarity of his method of making music. In 1923 I heard a Meistersinger performance under his direction at the Scala in Milan, and I can say nothing about it but that I have never heard a similarly perfect musical presentation of the work in any theater in the world. In New York I heard Toscanini's concerts with the Philharmonic Orchestra, which embraced the whole literature from Haydn to Stravinsky. Always the same blissful impression of unintentional rightness."

C. S.

## THE CARUSO RECORDING STUDIOS

The recording studios recently opened on East 63rd Street by Dorothy Caruso and her brother are attracting much interest these days. By paying one, two or three dollars anyone may go and make a record of their own singing, playing or chatter. The difference in price depends upon the size of the records, the three dollar one being for a large double disc.

The announcement of this studio should be of interest to artists and teachers. Already several teachers are recording the progress of their pupils from time to time. Recently a young composer, who had hitherto been obliged to play his operetta over and over to the arranger, made some recordings and then turned the records over to the arranger, saving himself both time and energy. An amusing case, too, was the young wife who quarrelled with her husband on the Coast and came to New York. Remorseful, she heard about the recording studios, went there and "talked" a letter to her husband which she directly posted to him. On the other end he tried the

record on his phonograph (these records may be played on any machine) and a reconciliation followed. A countryman of Mrs. Caruso's late husband sent his mother in Italy a record letter, allowing her to hear his voice for the first time in fifteen years.

A prominent doctor took a young patient of his to the recording studios. The boy was troubled with stuttering and the physician thought if he could hear himself, via the record, he could correct the defect more easily. There are all kinds of such interesting cases.

Mrs. Caruso, who is the New York agent of these recording machines, has had applications from other cities for a similar agency. She heard indirectly of the idea, which had been tried out successfully in the West, and with her brother, took over the New York agency.

In addition to the serious uses of this recording, there are two large rooms in the building which may be rented for private recording parties and which promises to become a fad.

## REINER NOT TO CONDUCT AT HOLLYWOOD

Rumors are afloat that Fritz Reiner, conductor of the Cincinnati Orchestra and guest conductor of the Philadelphia Orchestra, has been engaged for the second half of the Hollywood Bowl season this summer. There is no justification for such rumors. The conductors that have been engaged by the Hollywood Bowl for this season are Bernardino Molinari, Eugene Goossens and Bruno Walter. Molinari will conduct eight concerts during two weeks, beginning July 9; Goossens, sixteen concerts during four weeks, beginning July 22; Walter, the concluding two weeks of the season, ending August 31. The Bowl management felt that the employment of too many guest conductors was inimical to artistic performance, hence the reduction in the number from nine in 1927 and eight in 1928 to three for 1929.

## Rossini Opera Season in Paris Ends Brilliantly

Anne Roselle Increases Popularity in Aida—Eide Norena Acclaimed as Gilda

PARIS.—The season of Rossini operas given by the Teatro di Torino at the Champs Elysees Theater is coming to a brilliant close, and it has been interesting to see that, following the empty houses of the first few nights, the box office, during the last performances of the Barber of Seville, has presented a battleground for anxious would-be spectators. The casts have been excellent, including, as they did, Toti dal Monte as Rosina, Riccardo Stracciari as Figaro, de Mura Lomanto as Almaviva, and Ezio Pinto as Basilio. An ovation was accorded to both the artists and Tulio Serafin, who conducted the Walter Straram orchestra with a master hand. The preceding performance of La Cenerentola was also a musical gem, Conchita Supervia giving an exquisite portrayal of Angelina (Cinderella). It seems incongruous that ultra modern scenery could be made to fit Rossini operas, and yet it has been accomplished here so remarkably well and with such charming effects that the spectators were conscious of no anachronisms.

The long season of Russian Opera, under Maria Kousnezoff-Massenet, has just given place to the Bayreuth company, which will produce the Nibelungen Ring. No reports on these performances can be made, however, for no invitations have been issued to the press.

At the Opera, Anne Roselle has again appeared in Aida, and an ovation was again accorded her by a public which is learning to appreciate fully this excellent artist. Among the works given there in Italian is Rigoletto, in which Eide Norena has appeared as Gilda. It is the part for which she is most widely famed, and the remarkable beauty of her voice together with her profound musicianship make a musical treat of each performance. Mrs. William J. Younger, herself a musician of standing, gave a musicale a few days ago, at which Norena sang songs by Schubert and Schumann and some Mozart arias as well as the famous aria from Rigoletto. Tout Paris was invited to Mrs. Younger's charming studio, and a veritable ovation was accorded Norena for her lovely lieder singing.

At another delightful gathering—this time in Irving Scherke's studio—Swan Hennessy's works were excellently performed by the Loiseau String Quartet before a small and select audience. They included the first and fourth quartets and the Petit Trio Celtique, which was especially noticeable for its freshness of inspiration. Swan Hennessy delves into Scotch, Irish and Celtic folklore for his themes, but remains modern in feeling and original in form.

N. DE B.



Wide World photo

EIDE NORENA, who appeared in Rigoletto and other operas during the Paris opera season



ANNE ROSELLE, as Turandot. She received an ovation when she appeared as Aida at the Paris Opera



## Dayton Proud of Its Music Club, Says Mrs. F. A. Z. Kumler

### And Also of Its Twelve Piano Ensemble

The recent Boston biennial of the National Federation of Music Clubs gave New York the pleasure of greeting many of the important members of music clubs from out of town who, otherwise, might not have been here. Mrs. F. A. Z. Kumler, president of the Dayton Music Club, was among those who visited the MUSICAL COURIER offices and from whom information concerning some of the local activities was learned. Of particular pride to Mrs. Kumler is the Dayton twelve piano ensemble, for which the city Chamber of Commerce raised quite a little sum with which to sponsor the trip of the ensemble to Boston. The ensemble has been organized only a short time and has already given several concerts which have been most successful. At the Federation concert Dr. Stuart Mason donated his services to conduct its program, and he was most enthusiastic about the work.

In speaking of the ensemble Mrs. Kumler became enthusiastic. "It is really a unique idea," she said, "and the ensemble achieves musical effects which are impossible by any other means. To say that the quality is symphonic is not exactly correct, but, on the other hand, the richness of the sound is such that at times one imagines hearing an orchestra. At the biennial concert it was quite a sight to see the young ladies come out in the large Boston Gardens all dressed in gay harmonious colors and take their places at the Baldwin pianos, so artistically arranged, and it gave me a real thrill to hear them perform a program which was a credit to any musical organization. I say this in all justice to the ensemble members, because many persons, when they first heard of their

going to Boston, were skeptical as to the outcome."

In speaking of the club of which she is president, Mrs. Kumler said that the organization is about twenty years old and is the outcome of the merger between the Mozart and Chaminade clubs. It is Dayton's largest musical force and a big influence in music interests. Although Dayton has two different artist courses, the club is very active in the concerts they sponsor, offering local artists as well as outside talent. It presents a series of three matinee concerts to its members at which some of America's best talent is heard. Mrs. Kumler feels that American clubs should give the young talent a chance to be heard, "for," she says, "if the clubs do not sponsor such a movement, who will then?"

This enterprising president has great ambitions for Dayton and its club. Next year she hopes that they will be able to have four artists on the morning series. Besides the regular meetings of the club, it offers a series of three musical teas at which local talent is featured. These teas are given in some of the most beautiful of Dayton's homes, where not only music may be enjoyed but the social spirit is also promoted.

Another phase of musical doings in Dayton is the Community School which teaches poor children for a nominal sum or even gratis. Here, some of Dayton's best musicians give their services, and the little children benefit not only from an educational standpoint but also from a practical one. It is to the credit of the Music Club that this organization is supported by the regular dues as its members number over five hundred. T.

### Ravinia Opera

(Continued from page 21)

and the part fits him. Stupendous was his delivery of O mes freres and no less so his utterances throughout the opera. Comparison means little, but we place the Samson of Martinelli on the same high level with those of Vergnet, who created the part, and Caruso, who, to this writer, were the ideal interpreters of the part.

Julia Claussen was a seductive Delilah. Good to look upon in her brief costume, which brought out many lorgnettes and opera glasses, the popular mezzo-soprano was resplendent; and to top it all, she also showed that she could take her place with the ballerines, as her plastic poses and gestures were worthy a danseuse. Vocally, too, Mme. Claussen was at her best, and from beginning to end she had the ear of the listeners. Noble was her singing of My Heart at Thy Sweet Voice, which proved one of the high spots of an uncommonly good performance. Likewise her Spring aria in the first act was a model of good singing. Incidentally, the French of the three principals was so good that one would think they had been born in Tours, where the best French is spoken.

Leon Rother gave prominence to the small part of the old Hebrew. Likewise, Louis D'Angelo that of Abimelech. The balance of the cast was adequate; the chorus rose to stardom; the ballet girls did all that was asked of them, and the orchestra played the tedious score as though they really liked it. Louis Hasselmans had difficulty in keeping the singers on the stage within the bounds of heaviness demanded by Saint-

Saens. Several of them wanted to run away with it and make a sort of gallop of the heavy music. Hasselmans did not give way to them and he was right, even though the fast tempi pleased us greatly, as it gave life to that dull opera, which, though beautiful, weighs heavily on an audience on a hot night.

#### L'AMORE DEI TRE RE, JUNE 28

A beautiful performance of L'Amore Dei Tre Re brought the packed audience that had gathered at Ravinia to a high pitch of enthusiasm when the end of the second act was reached. General Director Eckstein is a shrewd business man. First of all, he knows how to cast an opera; secondly, the variety in the repertory from the comic to the tragic has its reaction in the attendance as well as in keeping up the interest of the public, and also of the critics. We should not care at all to witness nightly such remarkable performances as that of L'Amore. It would be nerve-wracking; not only for the spectators but for those who take part in the drama.

L'Amore Dei Tre Re has often been given at Ravinia in previous seasons with the same cast, but it is doubtful if the same high level of perfection has ever before been obtained; and Bori brought to her performance many new details that made a poignant appeal through their simplicity and force. That acting may have all been spontaneous on the part of Miss Bori. She has never before done the death scene with the same intensity; she has never been so languorous, so captivating in the love scene, and though her acting and singing have often accelerated our pulse, we do not recall having been transported to such heights of enthusiasm as we were on this

occasion. At the close of the second act hysterical bravos were heard from every side of the house, while Bori and her colleagues were recalled innumerable times to bow acknowledgment.

If Bori was a glorious Fiora, Edward Johnson was equally successful as Avito. Johnson is the perfect lover. His voice has a touch of sweetness, of mellowness, that blends well with his noble portrayal. His Avito, as ever, is an ardent young man, who sings beautifully and who caresses Fiora with the tenderness of a Romeo experienced in matters of love, and the way he played up to Bori well prepared the spectators for the death scene. As a matter of fact, climax upon climax was built up by all those on the stage as well as by Papi and his orchestra, so the public recovered from one emotion only to fall into another and everybody was really happy when the curtain fell, so tense was the atmosphere on the stage and in the house.

Giuseppe Danise has often been admired as Manfredo, but he surpassed himself, singing with great beauty of tone and pleading his cause better than any wronged husband ever seen on the operatic stage. Generally speaking, one does not feel disturbed at the treatment Manfredo suffers at the hands of Fiora, but though Johnson's amorous entreaties won Fiora, one could not help feeling sorry for Manfredo. And this change of heart was due solely to Danise and especially to the note of pathos and tenderness that characterized his singing of the part.

Excellent, too, the Archibaldo of Virgilio Lazzari, an old acquaintance well worth travelling twenty-six miles to see and hear, sharing with the others in the success of the night.

Intentionally we have left for our last paragraph the matter of reviewing the work of the conductor. Though Gennaro Papi is recognized here as one of the leading operatic conductors of the day, this young man (Papi is in his early forties) has not been fully appreciated; but that his worth is soon to be heralded throughout the musical world is here predicted. An excellent musician, a man who understands the voice, who knows the stage, Papi is the ideal operatic conductor. We have always admired the beautiful music Montemezzi wrote for his L'Amore Dei Tre Re, but seldom have we enjoyed it more. All the beauty contained in the score was so cleverly revealed by the conductor, so beautifully played by the orchestra of virtuosos that at times we completely forgot the fine singing of those on the stage to listen to the beautiful music that came from the orchestra pit. It was a big night for Ravinia, for its management, for its artists, its conductor, its orchestra, and as Director Eckstein has so well stated, the success of Ravinia is due to the remarkable performances that one so often witnesses in the theater in the woods. Congratulations to all, including the stage manager, Desire Defrere! RENE DEVRIES.

#### The N. B. C. Entertains

Representatives of the press were entertained at lunch on July 1 at the Park Central Hotel by George Engles, vice-president of the National Broadcasting Company. Mr. Engles introduced Dunninger, noted magician, who is to be a feature on the air on July 11. The guests were offered a treat in watching the magician perform some of his most famous tricks, and it will be interesting to follow his work when he is billed as a WEAF feature.

#### Claus in California

John W. Claus, pianist and teacher of Pittsburgh, Pa., has left the East for California, where he will conduct a summer class. This will be Mr. Claus' third season in Los Angeles.

### Giuseppe Danise

Giuseppe Danise, whose portrait adorns the front cover of the MUSICAL COURIER this week, is an artist whose career presents a logical series of successes, each one more important than its predecessor, the whole culminating in triumphs won in leading baritone roles at the Metropolitan Opera House since 1920 and at Ravinia, where he has sung each season since 1921. On the way he won laurels at the Carlo Felice in Genoa, the Regio of Turin, the Costanzi, Rome, the Comunale in Bologna, Palermo's Massimo, the Milan Scala and the Petrograd Opera. In Central and South America he was a favorite in Mexico, Havana, Buenos Aires and Rio de Janeiro—a record of which any singer might well be proud.

Danise's repertory is enormous; it includes the chief baritone parts in practically all standard operas. He created Pacchierotti's Il Santo; Francesca da Rimini, by Zandonai; the Macigno of De Sabata; Fernando Cortez's Spontini and Borodin's Prince Igor (at their La Scala premieres); Giovanni Galuppi, at the Metropolitan Opera House.

Reversing the usual process, Danise started as a tenor, and, under the wise counsel of the eminent Luigi Colonnese, at the Conservatory St. Pietro a Majello, he was made into a baritone. His subsequent training was under Maestro Abramo Petilla. The baritone also busied himself with the study of the law, which profession his success as a singer prompted him to relinquish. The art of drawing, at which he is an adept, also received his studious attention. So his case presents the familiar case of a person of natural gifts who possesses the brains and the industry and determination that are necessary to insure success in any field.

Danise is again at Ravinia this season, and has already scored a number of his customary successes there. He is extremely popular with the patrons of Chicago's famous suburban opera, suburban, of course, only as to location, not as to quality or importance. Later this summer he has engagements with the Los Angeles and San Francisco Operas, and in the fall he returns to the Metropolitan.

#### New Success for Sharlow

Spectacular success is crowning the efforts of Myrna Sharlow, singing with the summer opera company under Isaac Van Grove at Cincinnati's Zoological Garden. In the first two weeks of this season, which continues for ten weeks, she sang three performances each of Aida and Andrea Chenier, winning the critics and the public with her beauty of voice and the maturity of her art.

Speaking of her brilliant performance as Aida, Nina Pugh Smith, writing in the Cincinnati Times-Star of June 24, said: "She has half a hundred attributes which go to make her an ideal Aida—a fine full voice, extremely well-toned, correctly placed, dramatic and vital. She created a real furor. Miss Sharlow is made for Cincinnati as a dramatic soprano and a singer of first-line excellence."

Her Maddalena in Andrea Chenier served to introduce her as the leading dramatic soprano of the company with the opening performance on June 16. This is by no means so great a role as Aida, but Miss Sharlow made the most of it and was accorded an ovation.

The week of July 7, Miss Sharlow sings Elisabeth in Tannhauser. She is also to sing Desdemona in Otello as the closing grand opera of the summer season. This makes it necessary for her to remain in Cincinnati throughout the summer. When the season is over she will motor to Canada and then east for some early fall concerts. Her next season promises to be the busiest of her very active career. L.

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**Proschowski's Successful Kansas City  
Master Class**

Frantz Proschowski's master class this summer in Kansas City has been one of the most successful of his career. Leading teachers from all parts of the country, as well as prominent artists, have been enrolled in his classes or have been studying privately with him. Mr. Proschowski has also made some excellent contacts with persons associated with the public educational systems of Kansas City and also the University of Wichita (Kans.), Missouri University, the State Teachers' College (Emporia, Kans.), Kearney and Omaha (Neb.). Teachers from the large schools of Texas and other southern states have been studying under this distinguished maestro and the success of the class has been such that already every student without an exception has registered for his return next year.

Mr. Proschowski, in a recent interview, said in part: "My master classes here in Kansas City prove to me that the western states are equal in every way to the eastern classes as to voice, talent and intellect. It was one of the



FRANTZ PROSCHOWSKI

most difficult tasks (on June 3) for me to decide the winners of our scholarships, but I feel that those chosen were worthy and also that every contestant merited recognition. I am much interested in young singers, but they need guidance. It was my good fortune to have one of my New York girls, Mary Healy, win the Atwater Kent Scholarship in 1927. Miss Healy, incidentally, was the youngest artist ever to appear at the Springfield Music Festival.

"I want to thank the Kansas City Star for all the good it has done to help young talent in this part of the country. Teaching is a branch in itself. It takes years of experience, besides a tremendous insight into the kinds of talents met. It is useless to put everyone on the same level. The thing is to find each one's level and then guide, train and advise him in his future growth.

"I have conducted master classes for fifteen years. The questions put to me by numerous teachers, artists and students from all over the world have shown me that the preconceived ideas on the art of singing vary to such a degree that it is a waste of time to go into it in detail.

"One fact, however, remains—and an indisputable fact—that only nature can give us a voice and only nature can give us a method of using our voice. Consequently, the greatest art of singing can only belong to those who understand nature's laws regarding singing.

"Wonderful voices are found in this country—as beautiful as anywhere. The cultural and educational system in America today stands pre-eminent in the world, and without doubt these fine systems of education will, in the near future, produce the highest in every art and no doubt add new chapters to the classics in all branches of our fine arts.

"America, I feel, owes much to its young, gifted singers. First, their education, and next, opportunity. We have fine voices, talents and intellect here, but we lack national opera. With all our billions we have only a few well known opera companies.

"Any opera written can be translated into English. English was rich enough in words to express the dramas of Shakespeare and the poems of Longfellow. Now, why then must we tolerate opera in a foreign language sung by an American singer? The singer rarely understands the foreign language in which he sings as well as he does his mother tongue. Surely the audience does not understand. In Europe every country demands opera in its native tongue. Germany hears Verdi in German and Italy hears Wagner in Italian. France hears only French, but Americans must listen to opera in a language they do not understand. These absurdities should be abolished. America can support two hundred English opera companies, both financially and with native talent, so let us all work toward that end and give our own worthy talent a chance. Let us put the same effort into our own language as we do into foreign language. I can assure you that there is nowhere in the world a more beautiful language. We must use our efforts to understand it and not believe in the foolish statement so frequently made that the Italians have more beautiful voices and a more beautiful language than we have.

"It is up to us to work and prove ourselves in art and music. We can do so with our systems of culture and education which give every boy and girl born here the same chance in life—the foundation for social equalization."

**Edgar Stillman Kelley Work to Be Featured**

Edgar Stillman Kelley is to conduct his Aladdin Suite at the High School Orchestra Camp on July 14, being one of the distinguished composers and conductors who have been invited to visit the camp during the summer.

To those not familiar with the orchestration of this music it may be interesting to recall that in it "stopped" trombones were used for the first time—and what a row they did cause! What was an unheard of novelty in those days has become a commonplace in these modern times, and Kelley is today thoroughly up-to-date, even with music written in his youth.

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**Carl Fischer Accepts Thirteen Maduro Works**

Charles Maduro, composer, whose compositions are proving popular with public as well as with artists, announces that Carl Fischer, Inc., of New York, has just accepted thirteen of his compositions for publication, as follows: Rhapsodie Espagnole, America, At Evening, Pasillo, Trianon, Curacao, Welcome Home March (which Mr. Maduro wrote for Col. Charles A. Lindbergh), Yo no me Importa, Filigrane, Loin de mon Pays, Reverie Viennoise and I Surrender, and El 13 de Setiembre, a march.

This is the third publisher to have accepted some of Mr. Maduro's works recently. G. Schirmer, Inc., O. Flaschner Music Co., and now Carl Fischer. Mr. Maduro's compositions are recorded by Victor, Columbia, Brunswick and



CHARLES MADURO

Duo-Art, and the volume of sales of these recordings is ample proof of the popularity of the Maduro works.

The Royal Belgian Symphonic Band, on its tour of the United States, featured several of the compositions of Mr. Maduro on its programs. The Goldman Band also plans to use some of them this summer. The United States Army Band, which is at present in Spain at the International Exposition, is likewise using Maduro numbers.

The May Duo-Art catalogue featured Mr. Maduro's Morena y Sevillana as played by Tatiana de Sanzewitch, Russian pianist, and in the April catalogue of G. Schirmer was the Melodie Creole, for piano. Mr. Maduro is working at the present time on several compositions which he expects to release in the near future.

**Klein School of Music Annual Concert**

The annual concert of the Klein School of Music, Evalyn L. Klein, director, was held at the Thornton Township High School Auditorium at Harvey, Ill., on June 11.

A feature of the program was the presentation of two-piano numbers by Amy Guild, Anne Chohrek, Louise Fleece, Ralph Meyer, Bernice Nelson and Irene Rowanek with Evalyn L. Klein at the second piano.

Others taking part were Isabella Burt, Bessie Barbel, Lillian Yuderik, George Koch, Emily Yuderik, Helen Walker, Clarence Schultz, Virginia Siegman, Grace Siegman, Norma Walker, Helen Morrison, Marcella Yuderik, Jane Schleizer, Norma Reid, Rose Barns, Marie Wujastyk, Jacob Varder Wonde, Kenneth Gregory, Alice Perkins, Mildred Cech, Samuel Varder Wonde, Elsie Meyer, Elizabeth Larsen, Arlene and Theodore Taylor.

Miss Klein made the presentation of diplomas, certificates and medals. There was a large audience, much applause and the evening was greatly enjoyed.

**Ignace Hilsberg Entertains for Pupils**

Prior to sailing for Europe the early part of June, Ignace Hilsberg, well known concert pianist and pedagogue, entertained at his New York residence for both his private pupils and those who study with him at the Institute of Musical Art. During the afternoon refreshments were served and some of the pupils—A. Peterson, G. Steinman, R. Chapman, E. Fishbach and T. McReid—played music by Chopin, Arensky, Moszkowski, Liszt and Schumann. The Arensky number was for two pianos. The pupils played with rhythmic precision and expressiveness, and gave ample evidence of the thorough training in musicianship and technique received from their mentor. Katherine Bacon was one of the guests invited to attend the reception, and much to the delight of the other guests, as well as the pupils, she and Mr. Hilsberg in an informal manner gave a group of numbers for two pianos.

Mr. Hilsberg will remain abroad until September, traveling in Poland, Austria, France and Switzerland.

**Espinel Reengaged for Stanford University**

Among the summer engagements made for the "American Senorita," Luisa Espinel, is a reappearance at Stanford University in California. La Espinel's concert there last year was a delightful event, for contributing to the charm of the program was the background of a beautiful patio and a California moon. At her concerts, this artist wears the native costumes of Spain, plays upon its native instruments, and with the rhythmic accompaniment of castanets and native dance modes, sings the songs of the various "Regiones" of Spain. La Espinel has been a busy artist this year, with a transcontinental tour which began in September at the Berkshire Chamber Music Festival sponsored by Mrs. Elizabeth Sprague Coolidge.

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CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich. Normal Class July 8th.  
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DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.  
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STELLA H. SEYMOUR, 1419 So. St. Marys' St., San Antonio, Tex.  
GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex. Normal Class June 4th.  
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DAVID EARL MOYER

Raymond Cerf, violinist, is a Belgian by birth. He received his musical training at Ostend Conservatory and later at Brussels Conservatory, where he studied with Cesar Thomson. At Brussels Mr. Cerf won first prize in violin, chamber music and harmony. He has been a member of the Ysaye and Popular Orchestras, Brussels; concertmaster and soloist, Ostend Kursaal Orchestra; and concertmaster with Anna Paylowa on a South Africa, Australia and New Zealand tour. Mr. Cerf became associated with the Oberlin Conservatory in 1927. The past season he has been appearing in sonata recitals with Axel Skjerne, pianist, also of Oberlin.

Reber Johnson, an American violinist, was born in Ohio. He began his training at the age of seven in New York, and has studied with David Mannes, Theodore Spiering and Lucien Capet of Paris. After graduating from Brown University in 1914, Mr. Johnson taught at the Music School Settlement and the David Mannes School in New York, later joining the New York Symphony Orchestra as one of its youngest members

and soon becoming assistant concertmaster. He also acted as concertmaster of the Barre Little Symphony, and for three seasons concertmaster and soloist of the New York Symphony at Chautauqua. In 1926 Mr. Johnson accepted the position of professor of violin and ensemble in the Oberlin Conservatory of Music. This summer he is to be on the faculty of the Chautauqua Summer Music School, assistant concertmaster of the orchestra, and play in the Mischakoff String Quartet.

David E. Moyer, pianist, has been a member of the Oberlin Conservatory since 1925. In early youth he studied with Marie Berlioz, with whom he toured this country as a boy prodigy. Later he studied with Alberto Jonas in Berlin for five years, then with Dohnanyi and Busoni for two years each. This was followed by a year of concertizing in Germany, France, England and Italy. After the war Mr. Moyer accepted a position at Bucknell University, from whence he came to Oberlin. During the past season he has appeared frequently in recital.

### College of Fine Arts Summer Session

The College of Fine Arts of Syracuse University announces an extensive program of courses for the summer session, July 2 to August 9. Seven under-graduate and seven graduate courses will be open to public school music teachers, as well as private instruction in piano, voice, violin, organ and cello. Among those engaged for the faculty are: Robert Forsman, music editor and author; Russell Cartet, supervisor of music for Pennsylvania; Edwin Barnes, supervisor of music in Washington, D. C., and Jay Fay, an authority on instrumental music.

Courses in piano and voice teaching will be given by Harold L. Butler, dean of the college, and Earl Stout of the regular faculty. Dr. Jacob Kwalwasser, head of the public school music department, will offer courses in school music methods and the psychology of music. Public recitals and concerts will be given each week, while rec-

itation will be afforded by all kinds of sports under the direction of the athletic coaching staff. Syracuse, situated at the head of the Finger Lake region, is noted for its fine summer climate.

### Dunham Memorial Exercises in Boston

Memorial exercises honoring Henry Morton Dunham, '73, who for more than 50 years was a member of the New England Conservatory of Music and who had a national and international reputation as composer and organist, were held in Jordan Hall on June 3. These brought to the conservatory many of Mr. Dunham's former pupils and other friends, who listened to a program that included two of his most celebrated works for the organ.

George W. Chadwick, director of the conservatory, paid a feeling tribute to Mr. Dunham's personality and influence upon the musical life of Boston. The following

musical numbers were presented: Bach—Chorale prelude "An Wasserflüssen Babylon," played by Homer Humphrey; two movements of the Dvorak String Quartet in F major, op. 90, performed by Cecile E. Forest, Ione Coy, Margaret H. Clark and Harriet Curtis; Mr. Dunham's "In memoriam," Harold Schwab; the Dunham Sonata in B minor, Wallace Goodrich, dean of the faculty.

### Summer Activities of Annie Friedberg Artists

Myra Hess has taken a cottage in the country near London to enjoy a complete rest, interrupted only by working up new programs for next season, and Yelley d'Aranyi will divide her time between England and the Continent, making occasional visits to Switzerland and Hungary.

Bruce Simonds and Helen Bock both plan to remain in America, as does also Ralph Wolfe, who will summer in Maine. Myrna Sharlow will sing at the Cincinnati Opera during July and will then go West, and Phradie Wells also will tour in the West. Emma Roberts will spend her summer again in Newport, Albert Rappaport in California, and Edwin Orlando Swain in Southampton.

Hans Kindler is at present in Paris and later will go South for a tour in Java and Sumatra. Rene Maisson also is now in Paris, and from there will go to Deauville for a rest before returning early in October for his concert tour.

Susan Metcalfe Casals is in the Berkshires; she will leave for her European concert tour in September, returning about Christmas time for American concerts.

Marie Miller will be in Paris during July and August, and Paul Reimers will spend these two months in Baden-Baden where he holds master classes. Rudolf Laubenthal is at his summer home in the Bavarian Alps. Leonora Corona is singing in Budapest, from where she will go to Italy for a short opera season, and then take a rest in Salso Magiore.

The above artists are all under the concert direction of Annie Friedberg.

### Ruth Ray Creates Deep Impression

When Ruth Ray, violinist, appeared in recital in Peoria, Ill., recently, she "created by her delightful personality as well as by her masterly playing an impression so profound that the hope of having her back in the near future for an evening concert was expressed on all sides," according to the Peoria Star reviewer, who stated further that her "playing has that indefinable and priceless thing—human appeal," that "she lives her numbers and makes the audience live them, too," and that "she possesses the detachment and musicianship necessary to successful Bach playing."

According to the Peoria Journal critic, she "plays with the surety and splendid insolence of a man" and "has an utter abandon which few women artists of any medium achieve," "handles her bow like a swift shining rapier" and "has the singing fire of genius." This same writer was of the opinion that she "is superb" and "has the power, the passion and the exquisite dexterity of a master of her art."

### Elna Sherman Pupils in Recital

Elna Sherman, pianist, composer and teacher, presented her pupils in recital at her studio in New York on June 7, before a group of over fifty persons. Each of the pupils appearing on the program demonstrated the careful and thorough training they have received at the hands of Miss Sherman. Prolonged applause followed each number presented by the students.

The program was as follows: Solfeg-gietto, Frances Cohen; Mozart Minuet in E flat, Larner Gambrill; The Gypsy Rondo and Scherzo in B flat, Alberta Lee; Schubert's Landler and Impromptu, Dorothy Rabinowitz; Schumann's Slumber Song, Muriel Schlesinger; Folk-Songs by the Rhythm Band, which included piano, triangle, tambourine, cymbal and drums; Folk-Songs for Piano, as arranged by Diller and Quail and J. Biedermann, by Phair Miller and Leonora Wenger; Original verses and melodies by the Juvenile Group; James Rogers' Ring Around a Rosie and Waltz of the Flowers, by Ruth Gelford and Flora Berkowitz; The Arab Dance and March from the Nutcracker Suite of Tchaikowsky, by Alberta Lee and Charles Cosgrove; The Fauns, by Chaminade, Frances Cohen; Helen Hopkirk's Sundown, Estelle Wenger; Moszkowski's Caprice Espagnol and Chopin's Fantasia-Impromptu, Bessie Stein; Chopin's E and B minor Preludes and Rachmaninoff's C minor Prelude, Charles Cosgrove. Then followed original compositions by three of Miss Sherman's pupils: In the Highlands, by Alberta Lee; Chanson, by Charles Cosgrove, and Tango, by Estelle Wenger.

Miss Sherman will summer in Rhode Island and return in September to resume her private teaching and her teaching at Columbia University.

### Fine Praise for Hummel Brothers

Since early childhood, Earle and Stanley Hummel have been known as violin and piano prodigies respectively. At the age of ten Earle was called "a real genius of the rarest sort," and was said to possess "the God-given talent to play as many a violin artist of renown today would be glad to play." Since then he has been winning enthusiastic press encomiums, the most recent coming as a result of his annual recital at the Albany, N. Y., Institute of History and Art, when he was accompanied by his brother, Stanley. The Knickerbocker Press remarked that there was "understanding between this young man (Earle) and his violin," and "it was an evening to be remembered, for recitalist and accompanist interpreted the program with artistry and ability."

At this recital Stanley also received his share of praise, perhaps the finest comment being that "he always takes his own honors in these recitals," for in the past he has been known as "a brilliant technician with agile, tireless fingers and well-grounded ideas in emphasis and nuance."

In their ensemble playing, according to the Albany Evening Journal, "the two young men artists seem to be one in spirit." The Plattsburgh Daily Express spoke of their playing as "marvelous" and a "revelation to all who heard them," and the New York American declared them to be possessed of "talents of an uncommon order."



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### Edward Ransome to Debut in December at Metropolitan

Edward Ransome, new Metropolitan Opera tenor, sang in Italy where he established quite a reputation under the name of Edoardo di Rengo. Prior to going abroad in November of 1926, the tenor made his operatic debut at Columbia University in a performance of Otello. Later he sang Don Jose to the Carmen of Dreda Aves, another young American who has also since joined the Metropolitan.

In Italy he selected Il Trovatore for his debut, a most successful one, made at Casal



EDWARD RANSOME

Maggiore during Easter of 1927. The critics received his singing with much favor. He had the unique distinction of being serenaded by three orchestra members underneath his hotel window, following the performance. These orchestra members said: "Di Rengo sings as a tenor should!"

The news of his success spread and Ransome's services were much in demand. He was engaged next for a tour of the Romagna, later being heard in Pagliacci at Como and having the honor of singing before the King of Italy in Aida at Tripoli. Then came other dates until the autumn of 1928, when he was engaged for twenty-two performances in two-and-a-half months in Malta. He had to his credit during that engagement four performances of Isabeau and one of Pagliacci in a single week. The singer won equal favor in Samson and Delilah, Aida, Pagliacci and Trovatore.

Mr. Gatti-Casazza, hearing the tenor late last summer, engaged him for the Metropolitan season 1929-30. His debut will probably be made in New York in December next. In the meantime Mr. Ransome is spending his summer months in Italy, working on new roles and polishing up others with his one and only teacher, Mme. Dorée. Much interest surrounds his Metropolitan Opera debut. He is said not only to possess a beautiful voice, but is also a skilled actor and makes a striking appearance on the stage, being over six feet tall and weighing close to two hundred pounds. "Another Slezak" he has been called.

### Barre Hill on the Baldwin Hour

Just prior to sailing for Paris, on August 14, Barre Hill will broadcast from New

York, on the Baldwin Hour, August 11. He will sing an aria and a group of songs on this national hook-up. He is now touring in Kansas, Oklahoma and Texas, giving concerts at State Teachers' colleges, and will jump from Texas to Hollywood for his engagements at the Hollywood Bowl and Redlands Bowl.

### Heidelberg Festival an Artistic Success

HEIDELBERG.—The Heidelberg spring festival, which was held in May, was once again entrusted to Wilhelm Furtwängler, who, at the head of the Berlin Philharmonic Orchestra and with the assistance of distinguished soloists, achieved extraordinary artistic results.

The first program was a homage to Hans Pfitzner, whose sixtieth birthday had occurred a fortnight before. Pfitzner's overture to Kleist's Käthchen von Heilbronn was followed by six Pfitzner songs, admirably interpreted by Karl Erb, one of the finest Lieder singers in Germany, who was accompanied at the piano by Furtwängler in a most delicate and poetic manner. Bruckner's eighth symphony brought the program to a monumental and grandiose close.

The second concert was devoted to the romantic masters, and included Weber's fourth symphony in which Furtwängler was particularly successful. It is a remarkable fact that Schumann's symphonies, belittled for decades and revived only during the past few years, never fail to make a strong impression when they are well performed. The festival ended with a Beethoven program, comprising the second Leonora overture and the eighth and fifth symphonies—nearly the same program with which Furtwängler earned such overwhelming applause at the Berlin festival. H. L.

### Fiqué Housewarming

A students' recital of more than usual interest marked the opening of the new Fiqué Studios at 28 South Portland Avenue, Brooklyn, on June 20. The large, lower studio was taxed to its seating capacity of 150, and the program displayed the real musicianship of the participants both in the piano and vocal numbers. A group of little girls, from eight to ten years of age, astonished the audience by their memory performances of compositions by Schubert, Godard and Chopin. Three vocalists of excellent attainment, Ruth Sattler, Barbara Eckels and Millicent Jeffrey, upheld the high standard of vocal training imparted by Katherine Noack Fiqué, who played their accompaniments. The thoroughness of Carl Fiqué's piano method was evidenced by the artistic playing of Esther Swayer, May L. Etts, Florence M. Groves and Kenneth Forbes. After the concert refreshments were served in the dining room, which is fitted up like a German Rathskeller. The studios are decorated in Spanish style.

### Meta Schumann Pupils in Recital

On June 3, at Chalif Hall, an interesting program was presented by pupils of the well-known vocal teacher, Meta Schumann. The first number consisted of a group of songs by Edna Suehsdorf, mezzo contralto, who possesses an excellent voice and sings with intelligence. Adda Ward, lyric coloratura, gave two French numbers and also two of Mme. Schumann's own compositions which were delightfully interpreted. She displayed a voice of good quality and wide range. Marjorie Palmer, lyric soprano, was heard in four songs by different composers, singing with brilliancy and color, while Lydia Snead added to the excellent program a group of

four songs. She, too, possesses a lyric voice which is well under control. Anna Booke, who has a fine dramatic soprano, artistically rendered her five numbers. All of the above mentioned pupils are under the excellent guidance of Meta Schumann, who deserves much praise for her conscientious and untiring efforts. Mme. Schumann presided at the piano throughout the evening.

### Oklahoma City's Symphony Orchestra Season

OKLAHOMA CITY, OKLA.—Closing its fifth year with a balance in the bank of \$121, all debts paid, and more than \$4,000.00 worth of tickets sold for the coming season already, the Oklahoma City Symphony Orchestra has achieved a record.

The orchestra was financed during its first season by subscriptions totaling approximately \$6,000.00. The next year a three-year guarantee of \$22,500.00 per year for seven concerts was secured from business men and wealthy music lovers. The guarantors signed notes in various amounts totaling the \$22,500.00 for each of the three years. They were then called upon to pay in cash the deficit resulting at the close of the season. For the first two years the deficit was thirty-one per cent. The third year it was forty-one per cent. Neither the subscription, nor the guarantee plan proving satisfactory, it was decided to operate the orchestra on a business basis, within a fixed budget of \$12,500.00 or \$2,500.00 per concert for five concerts. The budget was raised by subscription and sale of tickets. The plan worked admirably, as is shown by the results of this season's operations. An average of 1,000 people have attended the concerts, according to Leno Osborne, in charge of the business affairs of the orchestra. The attendance at the last concert of the current season was about 2,000.

An indication of the high esteem in which the efforts of the orchestra are held, may be found in the response to the first letter soliciting ticket reservations. Within thirty days after this letter was mailed to 1,000 prospects, reservations to the amount of \$3,948.00 had been made. A selected block of season tickets are being sold at \$25.00.

Concerts are held in the Shrine auditorium, seating slightly more than 2,000. The construction of a proposed city auditorium, which would be available without cost or at a nominal rate, for the presentation of the symphony programs, is being advocated and anxiously awaited by the orchestra sponsors. Staging of the concerts in such a building would permit popular prices and so place good music within the reach of many who now find it impossible to attend. It would also bring the music to hundreds of Oklahoma City school children.

Mrs. C. B. Ames is chairman of the committee in charge of the orchestra. Mrs. Frederick B. Owen is vice-chairman, and George Frederickson is secretary-treasurer. Other members of the committee are: Floyd B. Lamb, Mrs. Prentice Price, Mrs. Joseph Hucks, Jr., Mrs. Charles Edward Johnson, Errett Newby, Mrs. A. L. Welch, Mrs. Will Bulkley and Mrs. Hugh Johnson. B.

### John Sample to Fill Stellar Roles at Cincinnati

During July and August John Dwight Sample is scheduled to appear in several guest performances with the Cincinnati Zoo Opera Company, singing the title role in Otello and Manrico in Il Trovatore. Mr. Sample is a great favorite in Cincinnati, where he has appeared with brilliant success in former seasons of the Zoo Opera.

The distinguished American tenor has invariably captured the favor of huge audiences in Philadelphia, Chicago and Cincinnati during several seasons' triumphant success. His beautiful tenor voice and realistic characterizations make him the recipient of prolonged ovations wherever he appears.

### France Honors Kedroff Quartet

The French Government has honored the Kedroff Quartet by inviting them to participate in the ceremony of laying the cornerstone of the memorial to Marshal Foch, which is to be erected in the city of Metz. This, however, is not the first honor received by the members of this distinguished ensemble from the French Republic; the decorations which the artists now wear on the concert platform are those presented to them by the French Government in May, 1927, when the Kedroff Quartet celebrated the thirtieth anniversary of its original founding.

The Quartet's summer concert tour in Europe opened with its annual Paris recital on May 11, which introduced another member of the gifted family, Nicolas Kedroff, Jr., who made his debut as piano soloist and composer in a joint recital with the quartet. Towards the end of July, the quartet contemplates a vacation (well deserved after a seven months' concert tour in the United States) which they will spend with their families in France. Before their return to America in early October for their third consecutive season in this country they will give a brief concert tour.

### Noted Artists with Flushing Oratorio Society

For its fifth concert of the season, the Flushing, N. Y., Oratorio Society presented The Elijah, the soloists being Corleen Wells, soprano; Grace Divine, contralto; Alexander Kisselburgh, baritone, and Dan Gridley, tenor. The work was given a brilliant performance under the direction of Herbert Stavelly Sammond, while the artists acquitted themselves in a highly satisfying manner, and by their charm and musicianly ability gave an effective interpretation that added much to the success of the performance.

### Sektberg's New Songs

A Child's Lullaby, and A Fog Land, recently issued by the Boston Music Company, are by Willard Sektberg, and have been sung by Marion Callan, Aeolian Waldon, Gina Pinera, Allan Jones and William Hain. The lullaby has lilting rhythm, and is graceful. A Fog Land is an Irish song, distinctly Celtic, telling of the fog-land, the bog-land, the green land, "I know God is blessing tonight." The accompaniments are not difficult, and the fact that leading singers are using these numbers is guarantee of their merit and effectiveness.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## What the Music Clubs Can Do to Assist in the Rural School Music Problem

By Mrs. E. J. Ottaway

National President of the National Federation of Music Clubs

Childless parents frequently know better how to bring up children than we who have gone through the mill and have been forced through experiment into resultant wisdom and understanding by the unexpected antics, reactions, and ebullitions of our irrepressibly and gloriously alive children. The superficial pronouncements and ominous headwagging of these sterile wise-acres are the bane of our existence. Let them once attempt the growing and nurture and development of even one little life, and they will soon learn that smuggy faces are as nothing to singing hearts, and shocking somersaults but preliminary training leading to invaluable energy and power in good citizenship. How to convert one into the other is a matter for life study.

Those who have spent years in trying out the best methods whereby the children of America may be introduced into the marvelous, shining, transforming world of music, command the highest respect and gratitude of the members of the National Federation of Music Clubs. Not for a moment do we measure our scientific understanding of school music problems with yours. Not for a moment would we assume the critical role, airing misinformation concerning the inadequacies of school music teaching either in city or rural schools. The 300,000 members and 3,500 musical organizations of the National Federation of Music Clubs are seeking to meet a vital need in the lives of our American people for a sane emotional outlet, for spiritual expression, and for the enjoyment of the best in music. We must take up our mission fervently. We join the poet Yeats in saying, "We who care deeply for the fine arts are the priesthood of an almost forgotten faith, and if we are to bring the people back to a love of the arts we must take upon ourselves the method and fervor of a priesthood."

### INFLUENCE OF THE MUSIC CLUBS IN CREATING A DEMAND FOR GOOD MUSIC

James Francis Cooke said, at the National Music Teachers' meeting in Rochester last year, that the five vital factors in the development of American musical culture are schools, organizations, city bands and orchestras, manufacturers of musical instruments, and publishers of music magazines and music. The National Federation of Music Clubs, including the professional and the laity and with contacts in cities and towns throughout the country, and definite

projects affecting music in the church, home, school, theater and every civic institution, creates a desire for music education, a willingness upon the part of tax-payers to pay for it in municipal musical groups and in the schools, and thereby helps to establish a clientele for the music manufacturers and publishers. Glenn Woods, in addressing the National Biennial Convention of the Music Clubs at Portland, Ore., in 1923, said that insistence by music club members, parents, and tax-payers upon proper music instruction in the schools would do more to help music educators to meet their problems and carry out their plans than any other one thing. So we want to be advised as to what is proper music instruction, and what are the best solutions, in order that we may throw the influence of our organization in the direction desired by you as professionals in the school music field.

### WHAT THE MUSIC CLUBS HAVE DONE FOR RURAL SCHOOL MUSIC

Rural school music is one phase of music education which is of tremendous interest both to supervisors and music clubs. Before surveying the field of what the music clubs can do to assist in the rural school music problem, may we first glance briefly at what they have been trying to do?

Since the music clubs do include musical specialists, musical parents, and tax-payers, they have wielded a powerful influence in persuading school boards that music is of sufficient importance to warrant expenditure of enough money to assure proper instruction. To my knowledge there have been countless instances, chiefly in towns and villages, through the efforts of music clubs to sponsor music in one form or another in the schools, where music supervisors and teachers of instruments have been engaged, or petitions to the school board have brought about music instruction in the schools by trained educators. The National Federation of Music Clubs has carried on a campaign in which every music club has been asked to purchase a phonograph and records for a rural school; to give benefit concerts for the purchase of music equipment; to give a series of music appreciation programs in rural schools. Further, we have in a few instances successfully elicited the interest of music clubs in working with associations of parents and teachers in engaging travelling supervisors of music for rural school districts. When funds were low in Michigan, the N. F. M. C. purchased

the records necessary in the music training course for rural school teachers in forty county normal schools. Seven hundred teachers are sent out from these forty county normal schools in Michigan yearly, to teach in some of the 8,000 one-room rural schools where there is almost no music instruction. Music clubs have induced county libraries to loan portable phonographs and to circulate records having to do with music appreciation courses in the rural schools.

Stealing time, when there already was too little time given for the regular music work, we have disturbed the equilibrium of supervisors, with local, district, and even highly organized state music memory contests which have made the need of more time for music apparent to school heads, have developed the more sane courses of music appreciation, have stirred rural districts to a desire for music instruction, brought about the engagement of local supervisors, and in one state, at least—Michigan—the appointment of a state supervisor of music who immediately met the insistent and growing demand for help in the rural districts by outlining a music course for county normals and rural schools, after travelling about the state to note conditions in the rural schools. The conditions are desperate, as school music educators know.

We sing "America the Beautiful" with pride in our purple mountain majesties towering above the fruited plains of advanced civilization, forgetting that an awful barrenness of life can be possible here in the midst of plenty, education, advantage, and opportunity for all. Shocking is the significance of a scene enacted in a Kansas rural school when a state president of music clubs presented music and explained its beauty to an audience of hard-working, poverty-pinched country women. One wept quietly throughout the performance, and at the end burst into tears and said, "I have longed all my life for just a little music, and to think that my children cannot have it!" This case is but one in thousands in rural districts which are not reaping the benefits of taxation. Speed the day, and may the music clubs work earnestly to bring it about when the music advantages of city schools may permeate and brighten rural life!

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### Radio in St. Louis Schools

Sara M. Conlon, assistant supervisor of music in the St. Louis public schools, received many letters weekly from the members of the music memory contest which she has been conducting through Station KMOX. The course was intended to show a progression of work in music in the schools, beginning with the kindergarten and continuing throughout the junior high school age. Having finished the middle grades, Miss Conlon specialized on the work for the Music Memory Contest which took place in May.

The letters and many telephone calls which Miss Conlon received told of the interest by the children and of the co-operation by the mothers in their homes. She learned that the children had been showing the mothers how to do all of the rhythms, and took a deep delight in helping their smaller brothers and sisters. Miss Conlon explained the musical terms and told the listeners just what to do in the rhythmic exercises. She received splendid encouragement from the mail and by telephone, thus learning how well the lessons were going over. One woman wrote that, while she was listening in her own apartment, she could hear the children from a neighboring apartment performing the rhythmic drills.

The lessons were purely educational, and at the end of the course those who had listened in found that they had a much wider range of the knowledge of music than they had before "listening in." Terminology was explained, spelled and pronounced correctly over the radio.

Some of the music which was listed in the Music Memory list to be used in the examinations were: Grieg's Peer Gynt Suite; Rossini's William Tell Overture; programs from works of American composers, including McDowell, Nevin, Herbert, etc. Many singers were heard, also instrumentalists. The Flonzaley Quartet, Elman Quartet, and various well-known bands and orchestras and pianists were heard through recordings, including, among others, Rachmaninoff, Bauer, Paderewski, and Leginska.

Miss Conlon covered a wide range of music, but desired especially to leave with the students of the course a definite, con-



LILLIAN GOULD FABER  
of the violin faculty of Western College  
for Women, Oxford, Ohio.

structive idea of the modern school and what it is doing for the child in the St. Louis schools. This she undoubtedly did.

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## General Notes

### California

**Fresno.**—A concert sponsored by the Pianoforte Club of the Fresno State College was given during Music Week in the auditorium of the college. It was given by two advanced piano classes of sixteen players and the Fresno State College band of fifty-five players. Four grand pianos were used for the piano ensemble. The program consisted of piano and band ensemble. Elizabeth Peterson Carmine was sponsor of the Pianoforte Club and director of the concert, and Arthur H. Forsblad directed the college band.

The band, which has been under the tutelage of Mr. Forsblad this year, contributed an important share of the program. Two numbers, the Andante con Moto from Beethoven's No. 5 Symphony, and Tchaikovsky's March Slav, were played in conjunction with eight players at the four pianos, both ensembles being conducted by Mrs. Carmine. The band was particularly effective in the Tchaikovsky number, the woodwinds being very brilliant in their performance. The scoring of the music and the rehearsals for this unusual combination must have occasioned an extensive outlay of time and energy. Save for a tendency on the part of the brass to overtop the pianos at times the instrumentation proved very satisfactory. Under Mr. Forsblad's baton the band played Bizet's L'Arlesienne Suite, No. 1, in four movements.

A woodwind ensemble, prepared under the direction of Richard Grauel and consisting of Arthur Forsblad, Lemel Schuck and Clarence Heagy, clarinets, and Marrie Evans, saxophone, contributed two numbers to the varied program, a Mendelssohn Lied and the Minuet from Beethoven's Moonlight Sonata. Mr. Grauel's instruction and coaching at the college the past year have been largely responsible for the fine work that the reed instruments have done, both in the orchestra and band.

### California

**Wilmington.**—The Prince of Seville, a romantic opera, the book dialogue and lyrics by Ray Compton, the music by Edgar J. Hansen, was produced under Mr. Hansen's direction at the Banning High School. The production staff was as follows: music, drama and general director, Edgar J. Hansen; costume designs and execution, Nora M. Sidebotham and Rena C. Pearson; director of clowns, Merle R. Helbach; solo dance by Elizabeth Millsap of the Richard-Martin School of Dancing; scenery construction, Minor M. Farleigh; special staff properties and art posters, Margaret G. Lewerenz; publicity, Walter V. Rifenberg; make-up, Minnie Cohen; treasurer, Thirza I. Grote; printing, Guy Kingsbury; student property manager, Agnes Petras; secretary, Lillian Hows.

### Idaho

**Boise.**—Boise is credited by the National Music Week Association as having



CLASS AT THE DOZIER SCHOOL, ST. LOUIS,  
listening in on Dr. Damrosch one Friday morning. They are making a project of his entire course, of which there will be two copies chosen for reference—one for the School to keep on file, and one for the Educational Museum, to be filed in the Music Exhibit Room.



## Music in Schools and Colleges

planned and carried out the first All Community Music Week in the country. To Eugene A. Farner, more than to anyone else, should go the credit for the plan.

Those responsible for this year's most successful programs are: Judith Mahan (general chairman), Mary Hollingshead, Harold Thodenbaugh, Laurel E. Elam (special committee on decorations and programs), Walter T. Lockwood (platform manager), Boy Scouts of Boise (audience control). The officers and directors are: James P. Pope, president; Mrs. A. A. Fraser, vice-president; Walter T. Lockwood, secretary; L. W. Ensign, treasurer. The directors are Mrs. Reilly Atkinson, Edward Bell, Mrs. Edward Bell, Frank G. Burroughs, C. W. Dirks, Allen B. Eaton, C. P. McCarthy, Judith Mahan, E. C. Kiersted, Mrs. J. L. Niday, Harold Rhodenbaugh, Mrs. Fred Rosene, E. B. Sherman, Albert J. Tompkins. Concerts were given by: Boise Municipal Band, the public schools and churches, the College of Idaho Soloists in Boise, St. Margaret's School and St. Teresa's Academy.

### Louisiana

**Shreveport.**—Prof. Francis Wheeler, head of the department of music at Centenary College, was elected president of the Louisiana Music Teachers' Association at the closing session of the association's eighteenth convention, being held at the Washington-Yorree Hotel. Other officers are Ralph Pottle (Amite), first vice-president; Hannah G. Malter (New Orleans), second vice-president; Velone Brewer (Natchitoches), third vice-president; LeRoy Carlson (of the department of music, Centenary College), secretary-treasurer. Three new executive members were elected: Mrs. Ralph Pottle (Amite), Mrs. E. L. Keene (Elm Grove), J. L. Dilworth (New Orleans), the retiring president. The next meeting will probably be in New Orleans.

The morning program included talks by Prof. S. E. Stewart, director of music, Louisiana State Normal College; J. L. Dilworth; LeRoy Carlson, Centenary College; and a round table discussion of The School Band and Orchestra. At the afternoon session, in addition to the election and transaction of routine business, Prof. George Proudfit, professor of violin, Centenary College, gave an address. The Mendelssohn Choral Club, Mrs. E. Weldon Jones director, gave a short program as the concluding number of the convention.

### Pennsylvania

**Pottsville.** The first annual music festival of the high school musical clubs in the

auditorium, under the direction of Earl W. Haviland, was held here. The orchestra of seventy players, band of sixty-five, the Boys' Glee Club, the A Cappella Choir and the junior and senior choral clubs of several hundred voices gave a fine program which was enjoyed by a large audience. This is Mr. Haviland's second year in Pottsville and the new musical clubs are the result of his efforts. Before coming to Pottsville, Mr. Haviland was the director of school music at Lockport, N. Y., for a number of years. The clubs were assisted by Margaret Portz, soprano; Maurice Sullivan, baritone; Samuel Jones, pianist. The officers of the organization are John Niece, president; Gladys Linaberry, vice-president; Arwilda Lawrence and Catherine Gaffney, secretaries.

### Code of Ethics for Iowa Music Teachers

At the recent Cedar Rapids convention of the Society of Music Teachers, the following "code of ethics" was passed:

"My professional standards shall have in them a note of sympathy for our common humanity. My professional and business dealings, ambitions and relations shall always cause me to take into consideration my highest duties as a member of the society. In every position of professional and social life, in every responsibility that comes before me, my chief thought shall be to fill that responsibility and discharge that duty so when I have ended each of them I shall have lifted the level of human ideals and achievements a little higher than I found them. As a member of the Society of Music Teachers it is my duty:

"First: To consider my profession worthy, and as affording me distinct opportunity to serve society.

"Second: To improve myself, increase my efficiency and enlarge my service, and by so doing advance musical activities in my community.

"Third: To realize that I am a professional man and ambitious to succeed; but that I am first an ethical man and wish no success that is not founded on the highest justice and morality.

"Fourth: To hold that the exchange of my services and my ideas for profit is legitimate and ethical, provided that all parties in the exchange are benefited thereby.

"Fifth: To use my best endeavors to elevate the standards of the profession in which I am engaged and so to conduct my affairs that others in my profession may find it wise, profitable and conducive to emulate my example.

"Sixth: To understand that one of the greatest assets of a professional man is his friends, and that any advantage gained by reason of friendship is eminently ethical and proper.

"Seventh: To hold that true friends demand nothing of one another and that any

abuse of the confidence of friendship for profit is foreign to the spirit of the society and in violation of its code of ethics.

"Eighth: Finally, believing the great art in which I am engaged is big enough to demand the best in me, I will do all in my power to uphold the music profession to the end that Iowa, musically, shall be recognized as being worthy of the respect of all in and out of the Society of Music Teachers."

The officers of this society are: Tolbert MacRae, head of the music department of Iowa State College, president; Ruth Stevenson, (Webster City), vice-president; Martha Zehetner (Dubuque), secretary and treasurer. Members of the board are C. A. Hayden (Creston) and A. C. Kleine (Dubuque).

### Adirondack School Choruses

Music was the magnet that drew more than 1,000 students from villages and towns in the most remote sections of the Adirondacks and assembled them at the Lake Placid Club for the Class B and Class C competitions of the Annual Adirondack School Music Festival. Hosts of their friends and relatives accompanied them.

So many came that the groups had to be divided, and choral competitions for Class B, from Adirondack towns of 1,000-4,000 population, were held in Lakeside Clubhouse at the same time that Class C choral competitions, for groups from towns of less than 1,000 population, were held in the big Club Agora which seats 1,200.

#### CLASS B CHORUSES

The chorus of fifty-seven, which had come all the way from Granville, in Washington county near the Vermont border, held its supremacy in Class B choruses and won first place again this year. Second place in Class B went to Rouses Point chorus of twenty-four, led by Florence Kugler, and third to Norwood chorus of forty, directed by Estelle Tarbrake, while very creditable work was done by Ausable Forks, Chateaugay, Champlain, Norfolk and Canton.

#### CLASS B ORCHESTRAS

Five orchestras competed in the Class B group, including Westport, which had stepped up into Class B because there were no other orchestras and so no orchestral competition in Class C. South Glens Falls Orchestra, all boys with the exception of the pianist, won first place in competition and, led by Miss Filburn, made a great hit with the selection, Stars and Stripes Forever, in which the trumpets and trombones were heard to great advantage. The Cranville Orchestra, led by Mrs. Hewitt, scored second place, while third place went to Ausable Forks. Both Norfolk and Westport played well. These Class B orchestras might well have competed against the larger towns, so

## Music Educators of Note



NEWMAN LEIGHTON,

who is the Director of Music at Kansas Polytechnic College at Cotton Plant, Ark. In addition to many other activities Mr. Leighton is the state chairman of the Supervisors' National Conference; a member of the Arkansas Authors and Composers Society, where several of his compositions have recently been heard. The two very active glee clubs of Arkansas Tech are under Mr. Leighton's direction.

favorably did their orchestras compare with the Class A organizations heard the preceding day of the festival.

#### CLASS C CHORUSES

Class C choruses, from the villages, were divided into two groups, those singing three parts and those singing two parts. Keene Valley group of twenty-six, led by Lulu Brown, scored first among the three part choruses, while second place went to Brush-ton Chorus of seventeen, led by Marie Lehu, and third to Westport Chorus of twenty-eight, led by Frances Poskanzer.

In the two part groups, Moira was first and Elizabethtown second, scoring by a margin over Bloomingdale, Morristown and Essex. Dannemora was forced to withdraw on account of illness in the school.

All of the three part choruses appeared on schedule and sang so creditably and with such group unity that praise for Class C was heard on all sides. In the number were Peru, Piercefield, Moores, Cadyville, Brasher Falls, North Creek, North Lawrence, DeKalb Junction, Parishville and Madrid.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *The Real Need of the Piano Business Is for the Evolution of New Selling Appeals and New Methods of Selling—Teach People to Play Musical Instruments—Selling by Tonal Appeal*

A well known banker in Cincinnati remarked the other day that the piano business was not to be looked upon as a thing of the past. He further stated that there was a demand for musical instruments, and this because people desiring music would create a market that could be secured if only those who sold musical instruments would meet the conditions of the day, seek new distribution methods, conduct business along lines of least resistance as to competition, and at the same time endeavor to shake off the shackles of past performances in their attempts to sell, and bring their minds to an understanding that the piano, while an instrument of musical demand, requires other than the old ways to direct in the bringing of the musical instruments, of which the piano is the fundamental, into the homes of the people.

All this brings to the fore the fact that the mistaken idea that it is unwise to bring present conditions in the music business into prominence and discuss them is bad, in that it will create the impression in the minds of bankers that the music business is dead, etc. The bankers know just about as much about the finances of the piano and musical instrument business as do those who are directly interested and this through their selling methods.

#### What Makes Poor Paper

Piano paper is regarded by bankers as substantial, but just what those who own it make it. Collection methods have not been good, we must admit that. The "COLLECT NOW" begging of the MUSICAL COURIER for these many years has been valuable among the better class of dealers, but it is sad to say that there are many who now are suffering financially for lack of following the advice given thousands of times. Even this detriment has not brought the piano instalment paper into disgrace, as many seem to feel it is regarded. We all know that what is termed bad paper has been brought to a good percentage of collective quality by vigorous methods that start in with the making of the sales. Those who believe that bankers are ignorant of the condition of the piano business as it stands today must stop such fearsome talk, for it is the duty of bankers to know the standing of any commercial line.

So we may lay aside this fear, a fear that is akin to the belief of the dealer that if he pushes Mrs. Jones to make her payments she will tell her neighbors that the Blank & Co. house is not a good house because she had not met the payments she had promised to pay.

Many a past due has been built up on this weak-kneed attitude as to collections. Mrs. Jones would mortgage her front door rather than have her neighbors know that her piano had been taken away from her because she had not kept her promises to pay.

Few dealers seem to realize that their own home banks know just what kind of collectors the piano men are that are carrying accounts in the banks. The bankers do not have to lose sleep worrying about it—they simply know from the manner in which renewals flow in and out of their piano dealers' accounts with the manufacturers.

#### New Methods Needed

So we may take it that it is perfectly proper to say what one wants to say when discussing present conditions and endeavor to bestir piano men to look the present in the face, and instead of condemning the piano, calling it a dead instrument, and all that, bestir their imaginations, seek to overcome the difficulties that the methods of today present, and solve the problem by creating new selling methods and keep the musical instrument business alive.

It may be well to state right here that trials in new methods of selling have been and now are being conducted right in the great Middle West that prove musical instruments can be sold. Old methods are not conducive to the bringing about these trials to prove whether there is a funeral in progress as regards the piano or not.

It is said complaints have been made that one house has gone back to the old method of placing pianos in the homes on trial. If that house is doing it, and is finding it will sell pianos, then that house has certainly decided to do what a lot of people in the music business believes to be old fashioned, probably.

The Cincinnati banker said it was certain that people wanted to play some kind of musical instrument. If there are enough people brought to know that musical instruments can be bought, can be made to give music, then why not go after those people and show them how easy it is to learn to play the harmonica, the accordion or any of the easy-to-play instruments that create so much interest to those who like music. As it is now, the radio gives music for the turning of a switch, but that is not giving those in the home the satisfaction of playing music themselves.

#### Teach Musical Performance

It is here that the music men must direct their energies. Teach the people how to play musical instruments. How to do this at a low overhead is the great thing to be first determined. This can only be brought to bear by several houses that make or sell musical instruments entering into a ways and means of having this done, each house bearing its share of the cost of introduction. That is just what this means.

We have seen in Cincinnati what the Wurlitzers have done with the accordion. This same house has demonstrated in Detroit what can be done in bringing the banjo to the people. This in both instances was brought about by teaching the people how to play these somewhat unknown instruments.

To do all this free is not conducive to interesting people. Americans fight shy of free offerings. They will take it up if they are asked to pay for lessons, but the lessons must be of a nature that will give results. Fake teaching is a great injury. All this kind of effort in the direction of distribution must be brought about by the showing how the instruments can be played by home folks. The desire to play a musical instrument has never been arrived at by dealers themselves. The conservatories can not reach out to the masses. The percentage of people who will strive to learn to play must be attracted by the showing how their own neighbors have been taught to play the musical instruments that can be built to form a part of the selling of pianos. The piano must be placed at the head, but not in a way that will hide the musical qualities of the other instruments that each child or adult can play without exhaustive studies that mean hours of practice.

#### A Sleeping Demand

The Cincinnati banker is correct when he says there is a demand slumbering and has only to be awakened to bring into life the dead business piano men are so strenuously talking about, and this nine times out of ten due to their own stupidity, for they are not endeavoring in any way, with a few exceptions, to bring the musical instruments to the people, but awaiting the people to walk into the stores and ask some one to sell them something they know nothing about.

There will soon come upon the scene of the music business a lot of men who will conduct the selling of musical instruments along lines of the neighbor-

hood stores; that is, the little dealers will broaden out of radio selling and will find profits in selling pianos, and will utilize that instrument to bring their efforts in selling to larger and more expansive methods.

The piano and its fellow instruments will soon find itself through the impulse of the people. There will be developed a ways and means of reaching the people that will drive the "sleepers" in the business out of it, and there will be found new ways of selling and attracting the people to musical instruments that now are being held in a torpid state through the unwillingness of the average piano dealer to awaken and strive to develop new methods of selling.

#### National Advertising

When we study the advertising of today we find that only a few houses are doing national advertising. Steinways lead, Wurlitzers can be classed second, the Aeolian is doing some, the American Piano Company a little, and Baldwin in taking piano tone into the homes is doing one of the greatest stunts that ever has as yet been tried.

It may be in that the reported talk about a house placing pianos in homes on trial, it is this great radio effort of the Baldwin house that started the rumor. Well, if that be true, then the Baldwin is taking its piano into more homes than any other house, for the Baldwin tone is being heard in millions of homes every Sunday night.

#### What are the dealers who do not handle the Baldwin doing to meet this competition?

Up to the present this writer has heard of no attempts to meet that competition. It may be there are dealers in the country who are trying to meet the competition, but the only way that seems feasible is for the local dealers to place their pianos in the homes that the Baldwin tone goes into; but there is just one thing that must be remembered, the Baldwin tone only goes into the homes through the radio, and not the whole piano. This proves that tone is what sells pianos. If there be a piano placed in a home to meet that radio competition, then the salesman hovering on and about his piano out on trial will have a hard time overcoming the radio tone arguments sent out through the Baldwin piano.

That is the one new selling method developed in piano selling since the sickness of the piano business began. It may seem that this free trial method must be carried out along lines of the "At the Baldwin," but here there is that distinct tone trial that carries with it the true value of the piano, for the piano without tonal resources that can meet those of the Baldwin must be within talking distance as to tonal values.

#### Tone As a Selling Means

It is useless to say the piano is dead. There can be just as many pianos sold, conditions considered, as ever were sold. But pianos can not sell themselves—they need help. The radio is furnishing this help to the piano as in the Baldwin demonstrations. Even piano dealers and salesmen must admit the tone beauties of the Baldwin, for now they have an opportunity of hearing them.

Few piano men study tone values in the different makes of pianos. The well known remark of a manufacturer whose distempered scorn as to tone, "What the hell has tone got to do with it," when distribution methods were discussed at one time before the fall of the production of pianos, indicates just where the piano men have failed in keeping pace with the different conditions that are with us now.

We know that the automobile is what keeps the lights in the parlors and living rooms of our American homes dark until bedtime. Good roads have added to this. We recall how easy it was to sell a piano on a dirt road that was impassable in the winter, but not impassable today. Fifteen miles into the country was a long ways to go and was a day's travel. After supper or dinner, as the case may be, the farmer can get into his machine, go fifteen or more miles into the town nearest, see a movie and get back after early candle light and think nothing of it.

It was a hard job to haul a piano in the old days out fifteen miles and get it into the home of a farmer,



## Piano and Musical Instrument Section

but it was done. Today one thinks nothing of delivering a piano that distance. All this just as a reminder.

Stop and consider conditions, and then try and adjust piano and musical instrument selling to such conditions. Why stand around and cry? Get up something new. Strive for sales and not for sorrow over the good old times. The good times are with us. Every house being built is a prospect for a musical instrument. The man building the house may not be able for several years to buy a piano, but stop and think how much the carpenters are getting that are working on that house, how much the other workmen get, and above all just go after the plumber and see if he can scrape up enough out of a week's wages to make the first payment on a musical instrument.

**Stop complaining. Get after the people.** It is not a bad idea to teach people how to play musical instruments, and then sell them. One big demonstration of this is proving successful, and is being carried on by a group of musical instrument manufacturers that will probably revolutionize the musical instrument business. That means pianos will follow the sales of harmonicas, accordions, and even the bleating saxophone.

WILLIAM GEPPERT.

### June, July, August

June has not proven a good month in piano selling. April and May showed some life, and the progressive piano men who worked for piano sales had the pleasure of making comparisons with the same months of last year with satisfaction. Those who indulged in percentages offered some rather puzzling figures for one to ponder over, but as long as percentage figures satisfied those who made them, it proved something in favor of the piano. ¶ June brides did not indicate any preference for the piano, yet there were sales of high grade makes that did offer encouragement that the demand for pianos was not a blank. The dealers who had taken the precaution to cut overheads to meet conditions were satisfied, but those that persisted in hanging to expensive quarters, forgetting that rent has to be paid in cash and not in renewable notes, had to "pass the buck," as the saying is, on to the manufacturers who are carrying plants that eat up much of the coin of the realm and have to hold the crux of their organizations in hand for the revival that many believe will come when the dealers wake up and strive for distribution in units instead of carload orders to supply the demand. ¶ One thing of importance is that dealers should strive to clear their inventories of the stencils they may have in hand, reconstruct their lines to take on only name value pianos, and start in now to meet the demands that will arise after the months of July and August are passed. Dealers now have a good time to clean house during these summer months. If pianos of the stencil class have to be sold at cost it is making money to pass that capital into the buying, if only a few, of the *real* pianos and then planning to sell them. ¶ There is much that can be done if dealers will only stop their grumbling and get busy and start things now. The time to resume always is the present, and the piano can be sold if it is only given a chance. The dealers that can survive the coming two months will find a good ending for the year. Those that can not survive had better liquidate immediately and get what they can for what they have got or have not got. This is good advice.

### "The Good Old Summer Time"

There are dealers, and there are a few salesmen left in the business, who persist in saying that in the summer time pianos can not be sold. This might be all right if only these same piano men would not complain that when cold weather comes it is too cold to sell pianos. Any month is good weather to sell pianos if only there be that concentration in selling that is necessary to get business. ¶ Times just now are rather discouraging, it must be admitted. All lines are said to be in the same condition. Why? Well, there is a lot to abstract the cash of the people from the piano and many other things. The selling of stocks has become an art, and that art is being practised to an extent it never was before. That is finding its level, but piano men will persist in saying people have no money. All those who lost money

in stocks do not cover all that dealt in them. The money utilized in stocks is in circulation yet. Some one has it, or a multiple of some ones, and it is to those the salesmen must appeal. ¶ If a salesman finds one that has lost his savings, that does not mean that every one who did invest, or tried to beat the game, lost everything. Get after the fellows that won. Do not let the automobile fellows, the radio dealers, or the washing machine salesmen get all of it. It is hard to sell anything now, so those who do not work are just losing out if they do not strive to sell something. ¶ Pianos have been easy to sell in the past, and many dealers are outwitted in meeting the present day conditions if they do not use the brains they may have in striving to get into the stride that now is necessary to be able to sell. Those dealers who break even the coming two months can consider themselves lucky. But don't give pianos away in order to get up a make believe business. Sell the stencils, get rid of them honestly and start in with a clean slate with name values, and let the stencil manufacturers do the same. We will have more to say about this stencil evil during the summer, for trade paper men have to work harder in the summer than in the winter. We should "lay off" during the good old summer time.

### Combinations

There are many rumors about combinations in the music trade. For long this has centered about combines of retail houses. The names of the best retail houses in the business have been brought into conversations, and some of the combines have taken on the appearance of Chinese puzzles. But all that seems to have been taken out of the calculations of those who seem to feel that a day's work in piano selling is measured by the hours that can be consumed in arranging the affairs of others, allowing their own interests to pass into the oblivion of solitary confinement. ¶ When it comes to fixing up combines for the manufacturers, that is something else again. One that has been a basis of much laughter among the know in piano lore, is of three big concerns that are said to be about to combine, when it is known that about all that can be combined are debts that must be liquidated if such a combination was arranged by the anxious brokers who seek to save the piano business. ¶ Industrials that have no surplus can not make a very good showing. Retail houses that are in the same fix are in the same position. To combine two, three or four concerns that have no value as profit earners, and that can not show profits for three or four years, stand little show of entering a combination that will gather in the shekels for stock issues that would be necessary in the creating of big interests that can not show profit earnings. ¶ Better spend the time in cultivating musicians than in listening to brokers who know nothing about pianos. The musicians can help sell pianos—the brokers can not. This may make some of the hard working men who believe they are financiers when they are working to get into the play of other people's money resent all this, but who cares? One hears enough that is not worth listening in to during the past and present months of listlessness, when business can be done and is being done by a few live ones in the piano business. Who are they? Well, the one who asks that question has just as much time to learn as this paper.

### Costly Economy

Some piano firms today are making desperate efforts to economize on selling expense, choosing this line rather than give up the expensive quarters in which their businesses are located. Some of these efforts, however, are along lines of false economy. In some cases the procedure has been to let out the most expensive salesmen, that is the salesmen who were being paid at a higher rate through long connection with the firm or for other reasons. ¶ Off-hand this might appear logical, and no doubt in some instances is justified. The sad part of it all is that usually these men have been the only ones in the sales organization who held to their sales quotas, and were actually paying their way. When the market tightens the test of real salesmanship comes, and it is far more likely that the low priced average salesman will drop off more proportionally than the salesman with more experience and a wider clientele of

former customers. ¶ There are many exceptionally high grade men who are now definitely looking for connections outside the piano business, because they were considered too expensive for the firms with which they were connected. There is no question as to their future. They will obtain positions, and good positions in other lines. And once they are able to capitalize upon their selling ability in other fields there is only a remote possibility of their ever returning to the piano business. In other words the ranks of piano salesmen are steadily being depleted of some of its foremost members, and no replacements nearly replacing them in ability are being added. ¶ It is a serious situation. If there are to be reductions in dealers' salesforces, certainly only the "dead wood" should be thrown overboard, not the producing members. Better times are approaching. The last half of the year will be far more prosperous than the first, and then only will dealers feel the pinch of inadequate salesmanship to take advantage of the new sales opportunities that will then be afforded the industry. It is a costly form of economy.

### Losing Touch

Is the piano trade generally losing touch with the consuming public? This is one of the questions that is keeping many a thinking piano man awake at nights. There is no question but that the volume of piano advertising directly addressed to the consumer has fallen off. Not only that, but the amount of promotional advertising for the piano has experienced an even greater, proportionally speaking, drop. And to cap the climax, the lack of reader contact has not been replaced by greater energy in personal contact through "missionary" work. ¶ For each individual dealer, many excuses can be made, but when each individual dealer passes the responsibility for keeping the piano before the public to some one else in the trade, nothing is accomplished. There is a difference between necessary retrenchment in advertising expense, and a deadly apathy towards all forms of piano promotion. ¶ The effect of this is twofold. First of all the piano itself, by being pushed into the background, becomes increasingly hard to sell. Secondly, the piano houses that have ceased advertising, except for "sale" offers, are losing prestige, and working towards their own elimination as merchandising factors in the piano trade. They are waiting to reap the profits from the efforts of others, but they are seriously handicapping themselves in their future operations. Pianos are being sold today, not in such numbers as in more fortunate times, but the sales are going to those who are working for them along sound and constructive lines. As for the others, sales are few and far between.

### Price Cutting and Volume

The United States Department of Commerce has just given out the results of an investigation of the effect of price cutting on volume business with the rather surprising statement that the general effect is a reduction of distribution and not a stimulus. As the result of a questionnaire circulated among manufacturers of a number of different lines the following percentages were obtained in answer to the question of the effect on their own sales volume of cutting prices.

About 36 per cent. gave no definite answer, 19 per cent. reported that sales did not decrease, and 41 per cent. stated that they had to reduce production as a result of dealer price cutting. This percentage was established for all lines except tobacco products, watches, clocks and silverware, where the general reply was that price cutting was without effect on volume of distribution. ¶ This surely reverses the commonly held opinion that price reduction is an immediate sales stimulus. A retailer might conceivably clear out his stock on a cut price basis, but the effect on his competitors' sales and his own future sales of the same commodity are undoubtedly adversely affected. Evidently "skimming the cream" of a market is a failure as a selling policy, because of the consequent reaction. It is not only difficult to reestablish the standard price but the effect of the reduction soon wears off. The public rapidly accepts the new price level and its selling appeal soon vanishes because it is no longer looked upon as a discount but as the new base price. ¶ That this should have received official confirmation from the U. S. Department of Commerce is a significant contribution to retail practise. Furthermore this is one of the strongest arguments that has as yet been brought forward for the passing of the pending legislation concerning resale price maintenance, the Capper-Kelly fair trade bill.



## Piano and Musical Instrument Section

### Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."  
—OLIVER WENDELL HOLMES.



**Looking in on the Movie Business—A Dangerous Situation That Is Much Like the Piano Business in That Tone Is the Fundamental for Success—A Comparison That Is of Value.**

Piano dealers and manufacturers may think they are in bad times, and that these long days of worry are only besetting those who sell musical instruments. If those disgruntled piano men would but study the movie business they would find just cause for believing others are going through the same mill.

The movie people have had a big thing for a long time. They have waxed fat on the earnings of the silent movies, but like piano men they built to overheads that could not stand the incomes. The great buildings that have been so loudly advertised by the newspapers and the people themselves, made it impossible to meet the costs running into the millions.

The little fellows had to follow suit by the expending large sums that could not be justified by the selling of every seat at each performance. But all went well until the talkies made their advent. Now comes the expensive apparatus required to place into the mouths of the pictured humans the words that seemingly, at times, emanate from the photographs of the movie actors.

Today the movie houses are in a fit of distraction as to what is coming to them. They are rapidly changing to the talkies, and that before the real test of the talkies have been demonstrated. That means, there must be awaiting the opinion of the people as to the talkies, and this must be arrived at through the people who stop at the box offices of the great theatres, and the small ones too, as to whether the people will stand for the present "fake" talks that are ground out by the phonographic methods that from time to time fail to coordinate.

With this comes the old lack of faithfulness of the phonograph to comply with the title so world wide in its application, the talking machine to reproduce faithfully the voice or the tones of musical instruments that must necessarily be utilized in the pictures known as movie-tones.

The Cincinnati Times-Star has the following editorial on this subject that is worth considering in view of what this means to the music business, for the movietone is something that will have much to do with training the ear to pure or impure tone. The Times-Star says:

One of the great experiments of our times is going on in the movie theaters. What may be a really revolutionary thing of the theater, itself, is being tested. The men who create our movies are pondering a highly important question, "To be silent or not to be silent?"

On the Pacific coast, where lies the scenery of most of our movies and where the movie actor plays his many parts, there is a very serious questioning as to the permanence of the talking moving picture. "Sound or Silent Future?" is the way that well-known periodical, Variety, puts it with headline terseness. The producers are consulting the wishes of that great democracy which pays them millions of dollars for giving the public what it wants. Polls have been instituted, and in many cases the silent moving picture has outdistanced its garrulous competitor. Great laboratories like those of the American Telegraph & Telephone Company and the Western Electric Company are watching the trend of public opinion so that they may adapt their activity in research to the demands of the moving picture business.

It is a drama bigger than the little plays that are given. A medium of dramatic expression is on trial. The event is epochal in the true sense of the word.

#### Music and the Movies

The Times-Star might have also added to the sentence "a medium of dramatic expression is on trial," that **tone** is on trial also. The movie, it has been demonstrated, is not a business proposition without music. This was shown by the installation of great pipe organs, the using of symphony orchestras, and the introduction of solo voices and choruses to add to the drawing powers of the silent movies. The talkies do not carry that real tone value the pipe organ gives the people.

The attempts to utilize vaudeville turns in the talkies is not apparently giving results that take the place of musical instruments heard at first hand, nor do the acts reproduce as they should on the screen, for at their best the vaudeville turns have not been appreciated as against the movies of the silent kind.

The Rambler believes that the first great mistake as to the talkies has been in discarding the expensive pipe organs and substituting miserable vaudeville pictures with the vapid talks and miserable reproduction of tones that emanate from the mouths and the instruments utilized by these hardworking, but misguided people who for long held the attention of the masses, but which the silent pictures drove into the background.

This in itself should be recognized by the movie people; but they are allowing their beautiful pipe organ music that attracted thousands of people, and substituting tones of the phonograph character that all lovers of music show evidence of abhorring. This will allow those who have their money invested to return to the now silent organs and have them speak, bringing back the orchestras that have been driven out by the blatant, untrue tones that emanate from the mechanisms back stage. The answer will be given to the trials that now are costing a lot.

If the public has not as yet arrived at its verdict, it will as soon as the curiosity aroused by the novelty of the talkie has been tried out by all. This will take some time, for the one who has tested by one visit will probably make another attempt to get at it, and then drop out and have the automobile respond to the desire for something moving, and the movie will be the one that is in the discard.

#### The People Want Real Music

All this is based upon the arguments that have been advanced for years by this paper that true tone is the only thing that will appease the people. It will be remembered that The Rambler long ago gave illustrations of the appreciation of the vaudeville audiences for any one on the programmes that filled the auditorium with pure tones. This same applies to the present novelty that is creating such a distinct apprehension of those who have invested millions in the silent movies.

The belief of The Rambler is that the millions are in jeopardy, but that the injury to earnings through costs of installation will be removed just as soon as the theatrical people learn that true tone only will be accepted by the people. Unless there be improvements that will allow of real reproductions of tone, whether in the speaking voice and the tones of musical instruments, there will be a decided revolt that will do to the owners of movie houses just what has been done to the piano by the no-tone varieties that have done so much to kill a desire for piano tones, and which the legitimate name value pianos could not overcome.

The movie men should hold on to their pipe organs, but should not allow the pure tones of the pipe organs even to be heard while the talkies are produced, for there is a vivid comparison as between true tone and no tone that will help at destruction that will not allow even the restoration of the value of the silent pictures, unless real music provides the remedy as it has in the past.

No one who looks and listens in to the blatant untrue tones that come from the screen can actually get much pleasure. The arguments of years ago as to the phonograph and talking machines apply to the talkies as they did to the instruments that were the first to attempt tone reproduction.

We have seen the failure of this attempt, and that for the same reasons advanced by this paper over a quarter of a century ago. No one appreciates for any length of time a false tone. He will instinctively shrink from false tones. The same difficulty is apparent in the movietones as were then apparent in the phonographs—the lack of facility to reproduce recordings on the same intensity, and that through lack of mechanical genius to invent a power that will have the same speed that the recording mechanisms utilized in the taking of the master recordings.

No one, at least The Rambler is one of the "no-ones," has ever heard tones reproduced in the talkies **exactly**.

There is the difficulty of arriving at the same speed in the reproducing mechanisms as utilized in the making of the master records. **True tone is the test of the talking movies.** The people will not respond to false tones that masquerade as the tones of the people and the musical instruments used in the making of the pictures.

Millions have been spent in the attempts to solve this riddle of motion, but up to the present there does not seem to have been any solution of the difficulty. Some may seem to believe that the "putting the voice in the mouths of the actors in the pictures" have arrived at a synchronization that bespeaks an arrival at the power in mechanisms which will **repeat exactly** the movements required to set the vibrations at the same pitch as in the taking of the records. If the screen gives the visible semblance of the tones emanating from the lips of the actors, that does not solve the tone reproductions. The intensity that some voices send into the auditoriums are not true, they are bad counterfeits.

Let the managers stick to their pipe organs and their orchestras. Music saved the silent movies, and they can save even the talkies if the talkies ever give at the same true tone entertainment that the spoken or the musical pictures should give.

It is like the killing effects of the announcers in the broadcasting stations who are doing so much to tire the public with their loud-mouthed exclamations that kill any beautiful music that may be heard.

### Steinway & Sons Issue Fine Period Model Portfolio

Steinway & Sons have just issued a handsome portfolio of illustrations of special applications of period designs to piano cases. These designs are not featured in the regular Steinway line but are made only upon special order and from designs created by their own art department.

Twelve unusual period designs in all are illustrated. They include a Louis XVI design, representing a slight departure from the conventional period design and obtainable either in mahogany or French or American walnut; a Louis XV model, a remarkable bit of art designing which simplifies the excessive ornamentation characteristic of this period;

An English harpsichord design that follows the beautifully clean and simple lines of the old harpsichord form; two Spanish models, representing two major art periods of that country, one pure Andalusian in character, and the other showing the modifications brought about in this original design by the intrusion of Italian ideas of art and craftsmanship; a William and Mary design that is a refined version of the essential mode of decoration of that period; a Queen Anne model; a Colonial model which has retained the excessive ornamentation characteristic of this period; an English harpsichord design that follows the beautiful Early English model, a fine specimen of true-to-type modeling; and two Sheraton designs, one being especially ornate, with lavish use of inlay and marquetry, and the other without this special decoration.

Due to the steadily increasing demand for period styles in piano cases, Steinway & Sons have issued this portfolio as a guide to their dealers in helping their customers to pick out the particular design suitable to the scheme of home decoration employed, and to obviate having to submit special designs for the customer's consideration.

#### Miss Nellie Donnelly Dead

Miss Nellie Donnelly, private secretary to Edmund Gram of Milwaukee, and in charge of the artist and service departments of the Gram house, died on Friday, June 21. Hers was an unusual career. It was her duty to see that the proper piano, exactly tuned was ready for the artist for concert work, and also for personal use at the hotel. Her success in this is attested to by a large collection of letters and autographed photographs sent her by artists who visited Milwaukee. Funeral services were held at Gesu Church on Monday, June 24.

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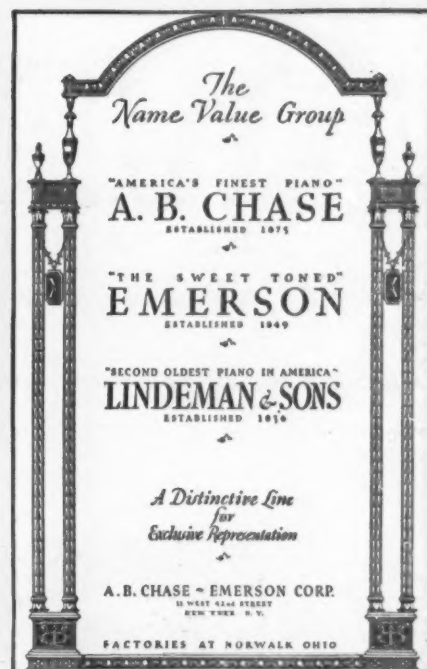
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